

MUSIC LOVERS' PHONOGRAPH MONTHLY REVIEW



*An Independent American Magazine for Amateurs
Interested In Recorded Music and Its Development*

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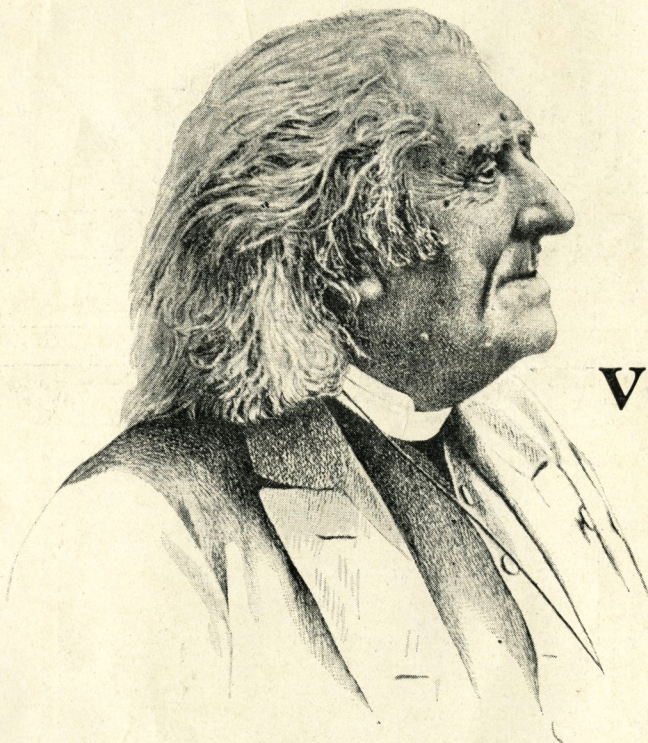
No. 11

Edited by

AXEL B. JOHNSON

ELECTRIC ODEON RECORDS

Franz



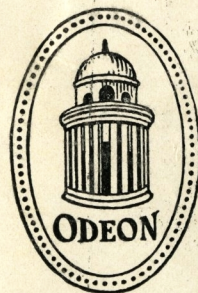
von Liszt

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| 5146
12 inch
\$1.50 | { HUNGARIAN RHAPSODY No. 2 (Franz von Liszt)
Part 1 and 2
DR. WEISSMANN and The Orchestra of the State Opera House, Berlin |
| 5145
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and 2 (Rossini)
PIETRO MASCAGNI, conducting The Orchestra of the State Opera House, Berlin |
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\$1.25 | { MERRY WIDOW WALTZ (Lehar) 3327,
WIENER BLUT (Joh. Strauss) |



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12 inch
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MUSIC LOVERS'

PHONOGRAPH MONTHLY REVIEW

AXEL B. JOHNSON, Managing Editor

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General Review

ALTHOUGH in this country the release of major recordings has dwindled considerably through the summer season, in England the monthly supplements continue as well filled as ever. The influence here is obvious, for while early this spring a number of enthusiasts were heard to protest that too many fine things were being released and that their pocket-books were unable to keep pace with their desires, the wind has now shifted, and once again we are deluged with complaints that England is getting all the musical plums. Consequently our importers do a flourishing business, for which they are no doubt grateful to the domestic manufacturers who are rather slow in re-pressing under their own labels the releases of their affiliated foreign companies.

It so happens, however, that this month, while there are many noteworthy major works in the British supplements, many of them are already well-known here, having been released in some instances for many months. For Columbia, the Myra Hess Schubert Sonata and Tchaikowsky's Trio "To the Memory of a Great Artist," should be cited; and for H. M. V., the Fingal's Cave Overture by Ganz and the St. Louis Symphony, Coates' impressive performance of Respighi's Fountains of Rome, Mozart's G minor Symphony by Malcolm Sargent, the Chicago Symphony's disk of the Handel Largo and G minor Slavonic Dance of Dvorak can all be named.

Leading the H. M. V. list is a complete Rigoletto album (fifteen records) by the soloists, chorus, and orchestra of La Scala Opera House, Milan. Following come a two-record issue of de Falla's Suite from the Three Cornered Hat, played by Sargent and the New Light Symphony Orchestra; Brahms E minor Sonata for 'cello and piano played by Beatrice Harrison and Gerald Moore; and Mendelssohn's Organ Sonata in B flat played by Marcel Dupré. For a choral disk is the first release of the Russian State Choir heard in Pastschenko's Storm on the Volga, and for vocals: two Lohengrin arias by Pertile and La Scala Orchestra ("Da voi lontan in sconosciuta terra," and "Merce, merce, cigno gentile"); Caro nome and the Romeo and Juliet waltz-song by Evelyn Scotney; Tosca arias by Browning Mummery; the Pagliacci Prologue by John Brownlee, two Handel arias by Peter Dawson, and miscellaneous songs by Mavis Bennett, Leonard Gowings, etc. The Paul Robeson-Whiteman record and a number of other "Show-Boat hits are also featured.

From Columbia comes Weingartner's first release in over a year, the Blue Danube Waltz, played with the Royal Philharmonic Orchestra. The two other features of the list are seven re-recordings by Stracciari, and a Ketelbey Album conducted by the composer with his own orchestra. Dora Labbette, Malcolm McEachern, Albert Sammons, and the B. B. C. Choir provide miscellaneous disks.

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Parlophone issues two Weissmann releases, the Introduction to Act 3 of *Tannhäuser*, and the 1812 Overture. Cloez and the Opera-Comique Orchestra play the Barber of Seville Overture and the Faust Ballet Music. Pembauer is heard in a piano record of Liszt's *Walde rauschen* and Chopin's D flat Prelude; Margherita Salvi sings "O d'amor messagera" from *Mirella* and "Ardon gl'incensi" from *Lucia*; Gotthelf Pistor sings the sword scene from *Die Walküre*, and Robert Burg two popular arias from *Tannhäuser*; Kiepora, two *Turandot* arias; Lotte Lehmann, Schubert's *Geheimnes* and *Der Tod und das Mädchen*; Ninon Vallin, "Depuis le jour" and *Faust*—"The King of Thule;" Pertile and Pampanini a duet from *La Bohème*, and Pertile and Fregosi a duet from *Madame Butterfly*; besides, of course, the usual releases from Edith Lorand, the Irmeler Choir, and many dance organizations.

For the rest, there is a *Merry Wives of Windsor* Overture by Kopsch and the Berlin Charlottenburg Opera Orchestra from Brunswick; the Unfinished Symphony and the *Danse Macabre* by Ruhlmann for Pathe-Actuelle; the *Light Cavalry* Overture and Ponchielli's *Dance of the Hours* from Homochord, for orchestrals; and for vocals, the *Basilica Choir* in German hymns, and Heinrich Schlusnus in Wolf's *Heimweh*, Strauss' *Heimliche Aufforderung*, Schubert's *Der Musensohn*, and Schumann's *Ich grolle nicht* (Brunswick.)

Reports from Germany tell of several new Karl Muck recordings, including the *Meistersinger* Overture and *Siegfried's Journey to the Rhine* under the H. M. V. label.

I had promised to give an opinion on the comparative merits of the Harty and Blech versions of the Schubert C major Symphony, but I must beg permission to postpone this discussion another month. On the afternoon when we of the Staff had planned to play and compare the two sets at the Studio, where we had invited a few musical friends for the benefit of their views also, the subject matter of our study was soon lost sight of in the arguments and free-for-all discussions that arose. Comparative interpretations is a subject as provocative of debate as politics!

As indicated earlier, the domestic companies' releases are at the lowest numerical ebb of the year. From the Victor Company there are three interesting orchestral records, however: the *March of the Caucasian Chief* of Ippolitow-Iwanow and Glazounow's *Dance Orientale* on a ten-inch disk by Stokowski and the Philadelphia Orchestra; Herbert's *Suite of Serenades* in a re-recording by Paul Whiteman's Concert Orchestra, both of which should enjoy considerable popularity; and, best of all, the *Raymond Overture*, re-recorded by Shilkret and the Victor Symphony. Those who have the privilege of knowing Mr. Shilkret personally, or of having read his "Musical Life" in the early issues of this magazine, are aware of the significance this composition with its many personal associations has for him. His acoustical version has long been

deservedly admired and it is with the greatest of pleasure that I welcome the new one, which from every standpoint of interpretation, performance, and recording is everything that we had hoped for. I hope that no record buyer will miss it!

Among the other noteworthy Victor releases are two splendid instrumental records by Bauer and Heifetz, the former playing Liszt's *Etude in D flat* and Schumann's *In the Night*, and the latter, *Estrellita* and *Valse Bluette*. Lucrezia Bori is heard in another coupling of the waltz songs in which she is so effective; Renee Chemet plays violin arrangements of two familiar songs; and Hulda Lashanska sings two others. There is also fine novelty disk of the *Bugle Calls of the U. S. Army*, played by Bernard Baker, and very realistically recorded. Surely next month release of the *Masterpiece Series* will be resumed; enthusiasts all over the country are clamoring for them.

Two new *Masterwork* albums are announced by the Columbia for early release, and the samples of one have just reached the Studio as this is being written. Mr. George C. Jell, Supervisor of the *Masterworks Series* wrote us that he hoped to have Schubert's *Winterreise Song Cycle* sung by Richard Tauber for us in time for review in this issue, but going to press a little early we have been forced to postpone the review until next issue. The second set, which reached us today, was also of Schubert songs, sung by Alexander Kipnis, Sophie Braslau, Elsa Alsen, and Charles Hackett,—a worthy addition to Schubert literature. The only orchestral work in the list is Mascagni's records of the *William Tell* Overture, already highly praised in this column on the occasion of their release under the Odeon label. I congratulate Columbia most heartily on taking them over, for Mascagni's interpretation and performance are sure to give great pleasure. The conductor was once a pupil at the Rossini Conservatory and his reading is fully authentic. Comparison of his reading with that of Mr. Bourdon for Victor is an interesting study. Each set will have its own admirers.

There are a number of instrumental records. Piano: Schubert's *Marche Militaire* played by Leginska, and Chopin's *Polonaise in E flat* played by Jose Echaniz; violin: Kreisler's *Liebesfreud* *Schön Rosmarin* played by Toscha Seidel; viola: a Schubert *Allegro* and Arensky's *Berceuse* played by Lionel Tertis in his own arrangements; and string quartet: Glazounow's *Interludium in Modo Antico* and *Alla Spagnouola* played by the Musical Art Quartet; all of which can be heartily recommended. The vocal disks are also noteworthy, especially the first two releases by members of the Paris Opera, Georges Thill in arias from *La Traviata* and *Herodiade*, and Mme. Marilliet in the *Love Song* from *Lohengrin*, and *Il est doux il est bon* from *Herodiade*. The others represent Frazer Gange, Barbara Maurel, and Wilfred Glenn. Of special importance to record buyers is the decision of the Columbia Company to shift a number of twelve-inch popular and celebrity disks in the "D" series into the \$1.00 class. For example in the July 30th release, an-

nouncement of which has just been received as we go to press, there will be disks by Friedman, Felix Salmond, and Johann Strauss and his orchestra, reduced in price to \$1.00 each instead of \$1.50 or \$1.25 as formerly. Those who have to employ strict budgeting systems in buying records will give this reduction a deserved welcome.

From the Okeh Corporation the leading record is an Odeon disk of the Barber of Seville Overture played by Mascagni and the Berlin State Opera House Orchestra in a way that reflects further glory on his prowess as a conductor. It is easily the best version available today of this popular work. There is also another good waltz coupling from Dajos Bela.

In the Brunswick list Godowsky and Albert Spalding figure prominently, the latter with a coupling of the Prize Song and Chopin's E flat Nocturne, and the former with the Melody in F and Chopin's Waltz in C sharp minor. Needless to say, both are excellent. There are also interesting vocal releases by Edith Mason, Giuseppe Danise, and Dan Beddoe; and three additions to the ever-growing series by the Brunswick Concert Orchestra: Schubert's Marche Militaire and Moment Musicale, Ketelbey's In a Persian Market and In a Monastery Garden, and Losey's Feast of the Flowers and Warde's Rosine.

Among the foreign releases there are several "finds": another Didur record in the Brunswick Polish list; and in the Victor German list Wien bei Nacht and several other works by Marek Weber, and a choral record by the Lehrergesangverein. Wien bei Nacht, a Viennese Potpourri is one of Weber's best achievement to date.

Among the imported records received at the Studio have been many works of uncommon interest. From the H. Royer Smith Company of Philadelphia we have received three Beethoven Piano Sonatas played by Kempff for Polydor, and a large group of unusual French Columbia disks, including Debussy's Fetes conducted by Gaubert, Saint-Saens' Septet, two Handel Oboe Sonatas, and miscellaneous flute, horn, and harp solos. From the Gramophone Shop we have received the French H. M. V. Pelleas et Melisande album, Honeggers' Pacific 231, Ravel's Pavanne and Five O'Clock, the Preludes to Acts 2 and 3 of Dukas' Ariane et Barbe bleue, and a disk coupling the third and fourth movements of the Jener Symphony from Parlophone. The last-named record deserves special comment, for the earlier issue of the first two movements aroused a great deal of interest. The rest of the Symphony has been discovered that here it is on records, played fully as well as the first parts. The Gramophone Shop deserves credit in making it available in this country so soon. Some of the above works are reviewed in this issue; others will be reviewed later.

In the current number of our contemporary "The Gramophone" Mr. Mackenzie makes a reference to people who write in demanding impossibilities of reviewers, which strikes an echoing chord in the Studio. I can say with him, "Try to review yourself." If these people would gather

a few of their musical friends together, play several records, and then observe the difficulties of arriving at any unanimous opinions or conclusions, they would better realize the impossibility of ever pleasing everybody. No one who has not been present at one of the Studio sessions can realize how much time and effort is taken to give our readers the sanest and most unbiased opinions and findings.

Our heavy correspondence on this and many other points indicates the intensity of the interest our readers take in us. Recently we have received a number of suggestions for a new features and developments which should be gratefully acknowledged. Unfortunately it is impossible for us to take advantage of them at the present, but some of them will surely be incorporated into the magazine in the near future. Next winter will see many new developments in the magazine, both in size and contents.

We have also received a number of complaints from several cities over delays in receiving the magazine. Our publication date of the 28th of the month has always been scrupulously observed; the subscribers' copies are invariably sent out not later than the evening of that date (sometimes on the 27th). The local postal authorities have assured us that every effort is made to send them out the same night. Delays when they occur, must surely be at the receiving end, and neither we nor the local postal authorities can fairly be held responsible. All addresses are carefully checked not less than three times, and in the event of non-delivery the copies are returned to us. In many instances where a subscriber complained of not receiving his copy, and we sent another we were informed later that both copies had arrived. We recommend any subscribers who receive the magazine late to see their own postal authorities to ensure their copies being delivered promptly.

Recent developments in the phonograph world have put me in mind of a conversation I had about a year ago with an English manufacturing official of international repute. Our subject was the desirability of repressing in America important British releases, which I, of course, strongly advocated, but which this official opposed with the argument that his company's sales sheets proved that records given international release had an immense sale in England and a very small one in this country. The last year has shown more than ever that this argument was based on misleading facts. Even at that time the evidence of the flood of mail we constantly received, our rapidly growing subscription lists, the interest we succeeded in arousing, (to say nothing of the fact that this country boasts an enormous number of music lovers, of which an unusually large percentage are financially equipped to spend a great deal of money on records) convinced us that America must be absorbing far more good records than it was being given credit for.

The reason it was not given this credit is simple. I notice in "The Gramophone" not less

than eight English firms who specialize in exportations of records. Corresponding with one of them I found it had not less than 1200 very active accounts in this country. Another had 900, and undoubtedly the other six also had a large percentage of American customers. And from correspondence with our subscribers I learned that many of them were spending twenty to sixty dollars a month in the purchase of imported records. Besides this, there were the many record buyers in far away India, China, Africa, scattered to the ends of the globe, but still buying many records directly from London.

The British public got full credit for absorbing all the records sold there, as there was no way of knowing what percentage actually went to foreign buyers. And consequently, when the most desirable British works were re-pressed later by the American Companies, the leading enthusiasts had long since been supplied directly and obviously would not duplicate their purchases.

But lately the tide has been turning and the true extent of record sales here is becoming more and more apparent. The most desirable works are being made available here much more quickly than before, but even as it is the American importers are doing a flourishing business in putting these works on sale here within a few weeks of their British release (giving America the credit for their consumption). And now that we

are actively engaged in producing major recordings ourselves a great many are coming to be exported abroad, both to England and to other quarters of the globe. When we look over our subscription files and see the large number of foreign readers, nearly all of whom reached the by chance or a correspondent's recommendation, we realize that here is a market which is surely absorbing vast quantities of the best records. Just the other day an enthusiast from India sent an order to an American dealer in our care for not less than \$92.00 worth of records. How many dollars' worth are going to England every month?

Of course Great Britain will always retain its indisputable crown of pioneer. We can never forget what our English cousins have done for us and the entire world phonographically. But the times change. As yet America has only begun to show what it can do, but with record sales and interest mounting here daily, with many major recordings to our credit already and many more rumored for release during the coming season, it is becoming more and more evident that the center of both production and absorption is moving steadily westward.

Apel B Johnson

Recording Conductors

By ROBERT DONALDSON DARRELL

(Continued from the last issue)

IN the preceding article it was my aim to demonstrate that records are fully revelatory of their conductors (the study of the disks is the study of the men who have made them); that musical performances in general but particularly those recorded are susceptible to analysis, comparison, and evaluation by certain definite critical standards and ideals; and that this critical study has a direct and considerable value. This last point has not been stressed, but it will be amplified further later on. For the present, the value of these studies may be indicated in the heightening of one's phono-musical appreciative powers, in aiding one to choose more wisely records for purchase, and finally in discovering, or emphasizing, the types of music for which the various recording conductors are best fitted, in the hope that their future repertory will be selected from only those works in which they truly excel, rather than those which are chosen causally or for merely exigent reasons.

Without further prelude we can begin to

examine our field more directly, classifying the more important recording conductors into several loose groups for convenience. The first group includes only those men who have an extensive recorded repertory, including a wide variety of musical types, and whose work we can consequently judge from many different angles and in many different aspects. Several of these men, represented largely by acoustical recordings, are less significant than the others, who have maintained their prominence through the change to the new process. However, they should be included here if only for their historical importance.

Leopold Stokowski	Victor-H.M.V.
Albert Coates	H.M.V.-Victor; Columbia
Leo Blech	Polydor-Victor
Eduard Mörke	Parlophone-Odeon
Frederick Weissmann	Parlophone-Odeon
Hamilton Harty	Columbia
Willem Mengelberg	Columbia; Victor; Brunswick
Eugene Goossens	H.M.V.-Victor; Columbia; Edison-Bell
Landon Ronald	H.M.V.-Victor
Henry Wood	Columbia
Oskar Fried	Polydor

In the next group, the conductors all are prominent and have considerable repertoires, but their works do not cover as extensive a range as those of the men above. (Here, as before, there is no significance to the order in which they are listed.)

Richard Strauss	Polydor-Brunswick; H.M.V.; Columbia
Thomas Beecham	Columbia
Bruno Walter	Polydor; Columbia
Max von Schillings	Polydor
Felix Weingartner	Columbia
Siegfried Wagner	Parlophone-Odeon; Columbia; H.M.V.
Otto Klemperer	Polydor
Arturo Toscanini	Victor; Brunswick
Phillippe Gaubert	Columbia
Piero Coppola	French H.M.V.
Karl Muck	Columbia; H.M.V.-Victor
Stanley Chapple	Vocalion
Hermann Abendroth	Polydor; H.M.V.
Alfred Herz	Victor

Next a group of men with fewer works and a still less extensive range:

Stock (Victor); Damrosch (Columbia); Barbiroli (NGS); Greenbaum (Vocalion); Klenau (Columbia); Schneevoght (Columbia); Sargent (HMV); Cloez (Odeon); Rhéné-Baton (French HMV); Stransky (Columbia); Sokoloff (Brunswick); Verbrugghen (Brunswick); Ruhlmann (Pathé); Goossens Sr. (Edison-Bell); Szell (Parlophone); Viebig (Polydor); Godfrey (Columbia); Pasternack (Victor); Prince (Columbia); Bourdon (Victor); Pitt (HMV; Columbia); and a long group of Polydor conductors: Busch, Kuper, Wohllebe, Seidler-Winkler, Knappertsbusch, Pfitzner, Heidenreich, Fock, Marienhagen, Hausegger, etc. "Salon" conductors like Shilkret, Dajos Bela, Lorand, Katzman, Mendoza, etc., also deserve mention here.

Then a group of composers, recording principally their own works: Strauss, of course, then Elgar, Holst, Vaughn-Williams, German, Stanford, Herbert, Bliss, Schreker, Mascagni, Smyth, Mackenzie, etc.

And finally men known by one or two recordings only (although in several cases these are extremely significant.) This list also includes several new conductors from whom much may be heard in the future. Nikisch, Shavitch, Casals, Henschel, Ganz, von Hoesslin, Collingwood, Toye, Defosse, Defauw, Truc, Heger, Bendito, Hoeberg, Schnedler-Petersen, Hadley, Weyerberg, Papi, etc., etc.

(There are many omissions in the above lists, of course, and in several instances the grouping is open to easy dispute, but they are given merely for convenience and not with any object of actually classifying the various conductors according to their merits or significance.)

Stokowski and the Problem of Virtuosity

One of the most important types of conductor, even more influential in recordings than in the concert hall, is that of the "virtuoso", a term which has a convenient if bewildering elasticity of interpretation, but which I shall try to use in the strictest sense of "one excelling in technic," a musician of uncommon assurance, personality, and expressive powers,—both of his own talents and those of his orchestra, the latter a band of musicians of the first rank whom he has trained to a high degree of perfection and also to compete responsiveness to his will. The term "virtuoso" should not imply anything more, and the indisputable fact that many virtuosos possess artistic gifts far inferior to their technical ones, or are especially prone to sin against the canons of

good taste and musical purism, must not prejudice us into condemning them all because of their virtuosity alone. We may—and had better—suspect them, but it would be unfair to decide against them without fair trial. Technic, after all, is merely a tool, and if it is susceptible to misuse, it can also be put to use for good; indeed it is an essential—but not predominant—factor in any musical performance deserving the term great.

There can be little dispute that the greatest exponent of virtuosity in our lists is Leopold Stokowski; he and his Philadelphia Symphony Orchestra have not only attained an incomparable degree of technical excellence, but their recorded repertoire is so large and varied that it exhibits all phases of virtuosity, and if for no other reason, it is peculiarly valuable to study. It is also the most difficult. Of every man it may be said that he is a dozen; of Stokowski, a score, a hundred! To listen to one record of his and then to another is to go from amazement to bafflement,—with another disk, to irritation,—with a fourth, to profound admiration. To me, Stokowski is like the swan in the old fairy stories, which changed successively into a hawk, a fish, a snake, a dragon, or what monster have you; but which, if the hero held it tightly during all the metamorphoses, eventually assumed its true shape, none other than that of the princess, and surrendered as gracefully as might be to her captor. And if we listen to and study Stokowski intently and doggedly enough and refuse to relax our attention and critical powers in either blind adoration or blind resentment of any of his "interpretations" (no matter what seemingly monstrous forms they may take), we are sure to find in the end a true artist, a man of unmistakable greatness.

Stokowski's recording career is undoubtedly familiar to all my readers. He has recorded, of course, only with the Philadelphia Orchestra and with the Victor Company, but his releases cover a number of years, beginning with the early acoustical era. The development of the science of recording and of the prowess of his orchestra are as clearly evident in his disks as is the inner development within himself. His first recordings were of "encore pieces", semi-classics, popular concert works (often in abbreviated versions), and isolated movements of symphonies, with the high water mark of the acoustical regime set by the *Unfinished Symphony* (the first symphony to be recorded by an American Orchestra), two movements of Rachmaninoff's *Second Piano Concerto* (with the composer as soloist), and the *Fire Bird Suite* of Strawinski. Then came the invention of the new process and the release of the *Marche Slave*, the *Danse Macabre*, and excerpts from the *Polovstian Dances* from *Prince Igor*, and Dvorak's *New World Symphony* (the first full length symphony to be recorded in this country.) From this point Stokowski's releases have diverged into two streams, first a "concert series" made up largely of re-recordings (*Hungarian Rhapsody* No. 2, *Blue Danube Waltz*, *Invitation to the Waltz*, *Nutcracker Suite*, *Rienzi* and

Tannhauser Overtures, etc), and second, a "symphony series" of major works (Brahms' *First*, Beethoven's *Seventh*, Franck's D minor, the Bach *Tocatta and Fugue* in D minor, and replayed versions of the *New World* and *Unfinished Symphonies*, and the *Fire Bird Suite*.)

The influence of his works was considerable from the first; the early works (together with the splendid orchestral series by Prince for Columbia) exerted a paramount part in the orchestral education of the record buyers of those days. As the releases by Mengelberg and Toscanini, and the early Columbia Masterworks by Weingartner, Wood, Walter, Coates, and Harty, came to dispute his supremacy in the very limited field that was then American recorded orchestral literature, Stokowski began to issue larger works, retaining his premier position, but also becoming the center of disagreement and heated discussion he has occupied continuously since.

It is pertinent to examine the reactions—ranging from bitter antagonism to ecstatic adoration—Stokowski's works arouse and to discover if possible whether or not they are justified, either in whole or in part. The early releases were never the subject of unfavorable criticism: they were well recorded according to the standards of their time, the performances were thoroughly competent without being in any way sensational and the conductor's readings were straightforward and unforced, marked by many merits of curbed vitality and power, and a grace which was a trifle heavy perhaps, but exquisitely poised. It was evident that here was a first class orchestra, one of the earliest to be represented on records, and no less evident that the conductor was a musician of great gifts and personality, but who was striving merely to present the music he played, not to supersaturate it with his own individuality. There was brilliance, of course, but always the brilliance of a point in the composition forcibly driven home by the performance, never the brilliance of a performance for its own sake. There were several failures, notably the *Tannhauser March* on the odd side of the *Tannhauser Overture* records, *Espana*, and the *Scheherazade* excerpts, but the ineffectiveness of the last two was probably attributable to their excessive abbreviation. The successes were many, both with larger works like the overtures and symphony excerpts and with the smaller encore pieces. With the *Unfinished Symphony* and the *Fire Bird Suite* every thoughtful record buyer realized that the dawn of a new epoch in recorded music was close at hand.

The new day of the electrical era was first lighted by a different sun, however. The *Danse macabre* and *Marche slave* records were not merely sensational; they were overwhelming. For the first time the average musician could listen to a phonograph and admit he actually *heard* the orchestra. Stokowski's readings of these works still remain the finest available, but they contain unmistakable indication that he had "tasted blood"; he had discovered that on records as well as the concert hall it was possible to throw the full impact of his plangent personality at his

hearers and literally to "bowl them over" at his feet. And in his next major recording, the Dvorak *New World Symphony*, he found full scope for his powers.

I must confess that I liked and still like his performances of that symphony (I refer at present of course to the first recording, now superseded), and while I can agree perfectly that it contains little or none of the authentic flavor of Dvorak himself, it is still a magnificent piece of orchestral playing,—daring, imperious, ruthless, if you will, but still magnificent. To me, the secret of the debate over this reading, and the reason why it has attracted the praise of many intelligent music lovers and the blame of others equally intelligent, is that this particular composition owes its popularity and esteem not to its purely musical merits, which are slight, but to its distinctive reflection of the individuality of its composer, a naive, good humored, and friendly peasant. To the cultured, autocratic art of a Stokowski these qualities are absolutely foreign. He could never hope to recapture them in a performance; wisely he makes no attempt to try. His *New World Symphony* is as pseudo-Dvorak as Dvorak is pseudo-New World! Dvorak might use themes in what he imagined to be the American idiom, but his symphony remained Bohemian to the core. Stokowski may play Dvorak, but in his performance all the Dvorak evaporates, for the Philadelphian is capable only of transmitting the absolute music of the work, which after all is fluent and pleasant, but far from profound. Consequently, those who love Dvorak for his characteristic and essential qualities are disappointed or infuriated by Stokowski's reading, while on the other hand those who have made no study of the Bohemian, and have no particular affinity for his qualities (who share in fact Stokowski's more sophisticated outlook,) find his performance of what is to them nothing more than a "Symphony in E minor" quite the most stirring and effective they have ever heard.

I share the opinion of the Stokowski admirers that it is wrong to take him to task on the account of his failure to capture the Dvorak "flavor." As a performance of absolute music Stokowski's is unimpeachable, and fortunately, for those who wish to get the rough and somewhat uncouth humor of Dvorak himself, there is the excellent recorded performance by Hamilton Harty for Columbia. It is inevitable that in every conductor's repertory there must be some works which he feels constrained to play out a sense of duty to the composer or his own public, but with which he is not in complete sympathy. All too often such works are giving slighting or careless performance. Stokowski deserves the respect even of the confirmed Dvorakians for the care with which he has conceived and executed his reading.

To understand this and other Stokowski "interpretations," we must understand the man. Of English-Russian parentage and American domicile, he is a matchless example of the musical cosmopolite and aristocrat. (I hasten to add that I use the word "aristocrat" in no derogatory sense. Stokowski is aristocratic in his art by

nature. The tremendous admiration and respect of his orchestral men and his friends testifies conclusively to the fact that he is not lacking in personal democratic qualities.) Just as the most gifted European musician cannot play or compose authentic "jazz" or "blues", conductors like Stokowski are incapable of catching what I might term national colloquial characteristics in their performances. But his culture, his high degree of civilization have not blinded him to the perception of elemental and universal qualities. Beside Moussorgsky and the *Entr'acte* from *Khovantchina*, Dvorak is merely provincial. And while Stokowski's misses the provincialisms (and delightful ones they are) of the New World Symphony, he captures unspoiled the elementalism of Mussorgsky's genius. In the Bach *Toccatina and Fugue*, likewise, there is music which is not national, but universal, and in the re-creation of which he rises to heights that are truly sublime. There is brilliance here every imaginable kind of technical feat, virtuosity in the full sense of the word, but it is all devoted to a worthy work; all the great gifts of Stokowski and his men are submerged in the music. Is not this both true artistry and superb exemplification of genius?

There is another aspect of Stokowski's art which deserves comment, the oftentimes unmistakable femininity. For all the knife-like attacks of the Philadelphia Orchestra, for all Stokowski's musical muscle and strength, one never gains the impression of starkness, of purely masculine bare-knuckled power in his performances. Always the bones of the music are warmly fleshed and smoothly contoured. Stokowski's grace is that of the panther, perfectly poised, infinitely flexible, and capable of attaining enormous momentum with the expenditure of no apparent effort. Violent as some of them may be, I think of absolutely no example of sheer brute force in his performances. Compare him with another recording virtuoso, Coates, and Stokowski's tinge of femininity will become more apparent by contrast. Without this quality I think that he would lose much of his appeal; there would be something harsh, cold, and very inhuman about him. Stokowski possesses little sweetness and geniality in his musical makeup (again I should say that of course these statements do not apply to his personal character), and it is this factor of feminine grace and roundness which enables him to do some of his greatest work. I refer especially to the Brahms *First*, the Beethoven *Seventh*, the *Fire Bird*, and Bach pieces, and the second movement of the Franck Symphony. Occasionally, but very seldom, it has handicapped him, as in the first movement of the Franck. And this comparative failure is partly due to his falling prey to the delusion of "mysticism" in the work. There is mysticism and femininity enough in Franck's music as it is; the attempt to emphasize and to add to them weakens its essential virility. If Stokowski had remained his proud, "übermensch" self and stormed the gates of heaven like another Lucifer, the golden gates of this paradise would not have remained closed to him!

Stokowski's reading of *Scheherazade* is explic-

able by consideration of his essential qualities. Where other conductors have emphasized the oriental barbarism of Rimsky's musical scenes, Stokowski has stressed the oriental civilization—the opulence, the sophistication, above all the voluptuousness. He demonstrates also that there is no need for colors to be garish or flamboyantly applied to be truly colorful. Focussing his attention on the decorative values of the "program" and the sonority and sweep (rather than the dynamic intensities) of the music itself, his performance is so very unlike the average reading of *Scheherazade* that it has disappointed many who look only for an exploitation of the more dramatic possibilities of the work. But doesn't his version give a new picture of the crafty and smooth-tongued *Scheherazade* herself, and also a new respect for Rimsky's music, which is found to consist after all of something more than brass fanfares, suave string themes, wood wind cadenzas, and furious rattling and banging of the percussion? Stokowski gives a close-knit texture to the work. Without losing sight of its color or atmosphere, he makes it veritably a "Symphonic Suite."

But there is another Stokowski to be considered: the conductor of the *Second Hungarian Rhapsody*, the *Invitation to the Waltz*, the *Blue Danube Waltz* (I refer always to the electrical versions), performances which are literally amazing technically, but which as musical readings have brought forth a flood of castigation as "sensational," "eccentric," "unauthentic," "forced," etc., etc. They are gobbled up *in toto* and with avidity by the none-too-musical public, but a great many musicians gag at them, and hurl at their conductor the "fighting word", "Show-man!"

I take it that among the musical literate there can be no disputing the fact that these performances are sensational and eccentric, apparently virtuosic for the sheer sake of virtuosity, the interpretations perverted into near unrecognizability. The common belief has been that these "stunt" works were designed to demonstrate the powers of the new recording and reproducing devices and to attract—by the ancient trick of the ballyhoo—new converts to orchestral music and records. Certainly these disks display the full powers of the superb orchestral machine Stokowski has built up, and unquestionably they do attract those who previously have been apathetic to orchestral works. But many music lovers have pointed out that Stokowski's admittedly "artistic" works, like the *Toccatina and Fugue* or the Brahms *First*, or even musical tidbits like the *Moment Musical*, are no less revelatory of the powers of the orchestra or less effective in winning musical converts. And they have rather despised Stokowski in their hearts for lowering the ideals of his art and prostituting his genius—even if for the very laudable purpose of encouraging orchestral musical appreciation.

But is it not possible that there is another explanation which can better account for this apparent descent of a great artist to play a

posturing musical side show barker? I am sure there is. I believe that the word "showmanship" is beyond doubt the proper one for the characteristics exhibited on this type of record, but not as meaning the antics of the slick salesman, the loud-mouthed impresario putting on a "good show,"—rather as denoting "showing" in a very different sense: an eccentric, careless, almost contemptuous exposition of powers which take on these surprising manifestations for the lack of normal channels of expression. Given a subject that does not demand his best efforts, is it odd that he cannot restrain from flinging his superfluous energies into vain interpretative gestures? It is like the empty bravado of the strongest boy of the neighborhood strutting up and down his domain shouting, "Knock this chip off my shoulder! Just try!" Such a boy—and such a musician—with undirected energies is a real menace. Put the boy on the football team or to work, and he not only utilizes his strength and makes it an asset, but his bravado, his "showmanship" suddenly disappear; when he *uses* his energy he no longer finds it necessary to boast of it. And similarly when Stokowski has a musical work worthy of his powers, his virtuosity is no longer empty, but technical and interpretative excellence perfected and utilized to the utmost.

Stokowski cannot check his powers. If he hasn't got great music to play it is inevitable that he should posture, display, endeavor to "be different." And so I offer up by personal prayer that

his future recordings will be exclusively of major works or of shorter works of high artistic calibre. More Bach, more Brahms, more moderns (in whose works the newness, elaborateness, or comparative difficulty of the idiom will engage his full strength even if the actual musical merits do not,) but no more "war horses!" Other men of talent rather than genius can turn out steady, sober, brilliant (but not superlatively so) versions of the "war horses" and light classics, and the novice will no longer be beguiled into attributing greatness to what is merely great sound and fury. The light classics in fitting versions will give healthier musical enjoyment, and then when the novice hears Stokowski play a masterpiece he will realize the gulf which must always exist between the "light" and the true classic, but which Stokowski's astonishing feats with the former resulted in obscuring for the unexperienced.

And in the big works Stokowski will have an adequate and worthy outlet for his genius, one so great that it should be reserved only for masterpieces. There Stokowski will find that there is no such thing as perfection, that the master composers will always demand more and more from him. And music the world over will profit by a series of recorded masterpieces the like of which has been but barely indicated by the *Toccata and Fugue*, the *Entr'acte*, Brahms *First*, and the *Fire Bird*, which great as they are will be dwarfed by the works Stokowski can and surely will achieve.

(To be continued)

Hints on Score Reading

By W. A. CHISLETT

(Continued from the last issue)

A STILL larger member of the double-reed family is the *Bassoon* in which the tube is about nine feet long. For convenience in playing this tube is bent back on itself and a long thin mouthpiece is attached to the narrower end to carry the double reed. The deeper notes of the bassoon (as heard in the opening bars of Tschaikowsky's "Pathetic" Symphony) are very ponderous and heavy. The middle and higher notes, which have a nasal but often pleasant quality, are illustrated very well towards the end of the Overture to "The Barber of Seville" (Phil. score, Columbia and Victor records) when a scrap of melody, which has been played earlier in the Overture by the oboe and horn in turn, is given to the clarinet and bassoon in succession. Comical effects are demanded also from the bassoon at times such as that produced by the three downward notes reiterated as an accompaniment to the oboe tune

in the Scherzo of Beethoven's "Pastoral" Symphony already mentioned. These notes have been said to suggest the gait of a drunken peasant.

The last of this family is the *Double Bassoon* and the relationship between this monster and the bassoon is similar to that between the double-bass and the 'cello. Even more gruff and heavy in tone than the bassoon, the double-bassoon is used mainly to grunt ejaculatory notes and to support and add weight to the double basses, as it does, for example, throughout the last movement of Beethoven's Fifth Symphony (Phil. score, Brunswick, Columbia and Victor records.)

The chief member of the family of single reed instruments is the B flat *Clarinet*, which is similar in external appearance to the oboe. The reed in the clarinet is, however, much larger than those in the oboe and closes one end of the tube sufficiently to make the instrument act in a similar manner to a stopped organ pipe. The effect

of this is that the pitch is an octave lower than that of the other wood-wind instruments of equal tube length. The sound is produced by the vibration of the reed caused by the player's breath and the pitch is controlled by breath pressure and by a key system which is rather complicated. The tone of the clarinet is capable of more vibration than that of any of the other wood-wind instruments. Its lowest notes are rich but rather hollow while its middle and higher notes are suave and possess a "feminine" quality.

The clarinet is the most generally useful member of the wood-wind group and is used unsparingly both for melodic and harmonic purposes. An illustration of the different tones will be found in a short solo about the middle of the Scherzo in Tschaikowsky's Fourth Symphony while the peculiar and distinctive warmth of its tone is demonstrated when the clarinet joins the oboe in a repetition of the opening melody in the second movement of Schubert's Symphony in C major which is played first by the oboe alone.

Clarinets of many different natural tunings are prescribed by the older composers but some of these are now obsolete. Those in A and C are used sometimes and in modern works the high pitched ones in D and E flat are occasionally prescribed and used. The principles of construction and method of playing are, however, the same as those of the B flat Clarinet.

Other members of the same family are the *Bassett Horn* and the *Bass Clarinet*. The former is an alto instrument much used by Mozart and has been revived by Richard Strauss and a few others. The latter is of more recent origin and in appearance is like a large clarinet with an upturned bell made of metal and a mouthpiece which is curved rather like a snake. It is written for chiefly in its deeper register which resembles that of the B flat clarinet but is at once more impressive and softer. Its tones are easily recognizable in the "Dance of Sugar-Plum Fairy" from Tschaikowsky's "Casse Noisette Suite" (Eulenberg score, Victor records) and less easily in several places in "Siegfried's Funeral March" from Wagner's "Twilight of the Gods" (Phil. score, Victor record).

The "Instruments of the Orchestra" records contain typical passages played by most of these instruments. Other records which illustrate the differences in tone between the members of the wood-wind group are those containing Grieg's "Norwegian Dances" (Columbia), "Morning" from the same Composer's first "Peer Gynt Suite" (Columbia and Victor) and the Dances from Borodine's "Prince Igor" (Phil. score, Columbia records).

The Brass

THE name given to this group of instruments is convenient but not strictly accurate as various metals are employed in their construction. The common factors between the various members of this group are that they are all made of metal and that the method of producing the sound is similar throughout. The func-

tions of the reeds in the wood-wind instruments are performed in the brass instruments by the lips which, being supported by a cup, are made to vibrate by the forcing of the breath between them. The pitch of the notes produced is controlled partly by the degree of tightness with which the lips are pinched together and partly by a series of valves which are controlled by pistons and which have the effect of varying the length of the tube of the instrument by certain fixed amounts. These valves are a recent invention and the older composers were restricted to the comparatively small number of notes that it was possible to play by varying the tension of the lips alone.

The most important instrument in this group is the *Horn* or *French Horn*. This has a tube about twelve feet along which is coiled in a circular manner for convenience. The French horn is derived from the hunting horn and it is used frequently therefore to play calls such as that in the first bar of Weber's "Oberon" Overture (Phil. score, Victor record) but its tone has such a great variety of quality and a wide range of power that it is put to all sorts of uses, both melodic and harmonic. Its singing tones, as heard in the opening melody of Schubert's C. Major Symphony, or the first statement of the "Pilgrim's Chorus" in "Tannhäuser" Overture (Phil. score, Columbia and Victor records) are beautifully soft and tender but it can roar very loudly when required as in Wagner's "Flying Dutchman" Overture (Phil. score, Columbia and Victor record.)

The insertion of the hand or a mute (which is a conical piece of metal) into the flare or bell alters both the tone and the pitch. These contrasts in tone can be distinguished in the accompaniment to the long oboe solo which commences about one third of the way through "Don Juan" by Strauss. The normal complement of French horns in the orchestra is four and a beautiful example of the playing of the whole quartet is that at the beginning of Weber's "Der Freischütz" Overture (Phil. score, Victor record.)

The *Trumpet* is very similar in appearance to the cornet of the brass and military bands but has a more brilliant and refined tone. Its loud notes are very piercing and somewhat shrill. Classic examples of its use as a solo instrument are the opening bars of Wagner's "Rienzi" Overture (Phil. score, Columbia and Victor records) and a passage in Beethoven's "Leonora No. 3" Overture (Phil. score, Columbia records) which is reminiscent of the bugle calls used in the Army.

A deeper toned relative is the *Bass Trumpet* but this is not yet a regular member of the orchestra. Its tone can be heard in places in "Siegfried's Funeral March" from Wagner's "Twilight of the Gods" particularly when it joins the horns and tubas in playing the "Siegfried motif" about the middle.

The *Trombone* differs from the other brass instruments in that the pitch is controlled by a telescopic sliding mechanism instead of valves and pistons. The result is that any shade of pitch

within the compass of the instrument can be obtained and the player has to judge for himself the distance the slide must travel to produce a certain note just as a violinist has to decide for himself the exact position of the string on which to place his finger to produce the desired note. Staves for three varieties of trombones, alto, tenor and bass, will be found in some of the older scores but the alto instrument is rarely used nowadays, its part being played by the tenor trombone. The only differences between the tenor and bass trombones are that the latter is larger and deeper toned, and that a handle is attached to the slide to enable the player to extend it to the utmost limit. The trombones are enormously powerful instruments and can dominate the whole orchestra when required as at the end of "Tannhäuser" Overture and when they play in octaves the melody first given to the horns at the opening of Schubert's C Major Symphony.

The prototype of the double-bass in the string family and double-bassoon in the wood-wind group is the *Bass Tuba*. This instrument is of aldermanic proportions and consists of a very long tube terminating in a huge bell. The tube is wound into an approximately oval shape to enable it to be clasped in the arms of the player. The method of playing and the mechanism are similar to those of the horn and trumpet but the tuba is often provided with a fourth valve and piston to enable the lowest notes to be reached. As is to be expected, the tones produced are very heavy and ponderous and possess a "woolly" quality which is very well reproduced in the "Instruments of the Orchestra" records. The Tuba has only been introduced into the orchestra in recent times but is used very largely by Tschai-kowsky in his symphonies and Wagner in his music-dramas. The latter even uses a whole family of tubas known as *Wagnerian Tubas*, a quartet of which play one of the themes near the beginning of "Siegfried's Funeral March."

The Percussion

The sounds produced by the various members of this group are very diverse in character but are caused in all cases by the striking of one body against another. In an orchestra it is usual to have two players in charge of the "battery", or "kitchen", as the whole group is often called, but their numbers are reinforced when necessary.

The principal members of the group are the *Kettle Drums* which consist of parchment stretched across the open end of large copper or brass bowls of varying size. By means of screws the tension of the parchment can be regulated which enables the drum to be tuned to definite pitches.

The kettle-drums are used in pairs usually, though modern composers sometimes require more, and these are tuned to the tonic and dominant below the tonic of the key in which the composition is written. Other tunings are prescribed sometimes, an example of which is contained in the Scherzo of Beethoven's "Choral" Symphony (Phil. score, Columbia and Victor records) where they are tuned an octave apart.

The drum sticks are made of pliant wood and the heads are covered with felt or leather, though occasionally the bare wood is used and sometimes sticks with sponge covered heads are used. With a single stroke of the stick a resonant "pinging" note is produced while the familiar purring roll is produced by striking the drum with each stick in rapid alternation. A good example of the roll occurs about one third of the way through Wagner's "Flying Dutchman" Overture. This starts softly and gradually gets louder and louder.

The other members of the drum family are quite indefinite in pitch and are used in the orchestra much less frequently. The *Side Drum* is small and resembles the drum so popular in the nursery. It is used mainly for its dry, rattling roll, the production of which is materially helped by some strands of gut (called "snares") stretched across the lower face. The well-known *Bass Drum* of huge proportions merely produces a loud but dull booming noise.

The *Cymbals* are usually associated with the bass drum and in fact one of the pair is sometimes fastened to the drum itself so as to enable the player to hold its partner in one hand and a drum-stick in the other. The cymbals are made of very fine quality brass and the action when striking one against the other must be partly sideways so that the vibrations are not deadened. Another method of use is to suspend one cymbal by its loop and either strike it single blows or play rolls on it with the drum-sticks. Both methods of use are illustrated in the "Instruments of the Orchestra" records.

An instrument which is related both to the drum family and the cymbal is the *Tambourine*. This is a miniature drum with only one parchment face and with a number of small cymbals fixed into the side in such a manner that they can jingle against one another. The tambourine is used very effectively in "Roman Carnival" Overture by Berlioz, and in many compositions in which local colour is desired. The *Castanets* are also used to give local colour and the locality intended to be depicted in the instance is usually Spain. The Castanets are merely pieces of hard wood which are clapped together.

The remainder of the instruments in the percussion group give sounds of a bell-like character. That with the most refined tone and capable of the greatest agility is the *Celesta*. This is like a dwarf piano with a compass of about four octaves and in which steel plates take the place of strings. These are struck by hammers manipulated by a key board also like that of a piano. The tone is delicate and shimmering, particularly in the higher notes. The celesta was introduced into the orchestra by Tschai-kowsky in the "Dance of the Sugar-Plum Fairy", one of numbers in the "Casse Noisette" Suite.

The *Glockenspiel* is an earlier form of celesta in which the steel bars are struck by hammers held in the hands of the player. The tone is similar to that of the celesta but smaller and more tinkling, and it therefore still keeps its position as a regular member of the orchestra. Consider-

Edison Bell

Note: Special reference was made to these needles in the February issue of this Journal.

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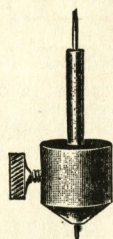


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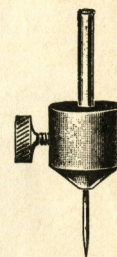


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When bell sounds of deeper pitch than those within the capacity of the celesta or glockenspiel are required, the services of a set of *Tubular Bells* are requisitioned. This instrument consists of a large frame from which are suspended metal tubes of different length. These are struck with a mallet.

The remaining members of this group who have any serious claims to be considered regular members of the orchestra are the *Gong*, which is an outsize of the familiar household article, and the *Triangle*. The latter is a steel rod bent into the shape of a triangle with the ends not quite touching. Its tinkling note is very familiar and is produced by tapping it with a metal rod.

In order to economize space the parts for the instruments having no pitch significance are written usually on staves of one line.

For the purpose of obtaining realistic or picturesque effects, composers have written "parts" for a "Wind Machine" (in "Don Quixote" by Strauss), some *Iron Chains* (in Schonberg's "Gurrelieder"), some *Musical Spoons* (in Auric's "Les Mâtelots") and all sorts of other contrap-

tions, but their utility is restricted to the unique effect desired in a particular piece of descriptive music and such devices can hardly be classed as musical instruments or even "kitchen" utensils.

(To be concluded)

Phonographic Echoes

ROSARIO BOURDON

(Mr. Bourdon's photograph is published on the front cover of this issue.)

Mr. Rosario Bourdon, Musical Director of the Victor Talking Machine Company, is known by name to most phonograph enthusiasts, but every record buyer is familiar with his work, most of which is not specifically attributed to him on the record labels. Mr. Bourdon's first phonographic accomplishments were his 'cello solos, accompaniments, and arrangements. His most recent work has been done as director of the Victor Symphony Orchestra in a series of notable recordings of the familiar "light" overtures; a series which has established a new standard of performance for these works.

Mr. Bourdon's musical career has been both varied and full. He was born in Montreal in 1885 and began to play the 'cello at the age of

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1414-D 10 in. 75c. { **Jack and Jill.**
Aileen. Saxophone Solos. Andy Sannella.

1404-D 10 in. 75c. { **(a) I Been Buked and I Been Scorned; (b) Gwine-A Lay**
Down Mah Life for Mah Lawd.
Somebody's Knockin' at Your Door! Soprano Solos.
Edna Thomas.

1417-D 10 in. 75c. { **Auld Lang Syne.** (Old Scotch Air).
My Old Kentucky Home. Male Quartets.
The American Singers.

POPULAR INSTRUMENTAL

1425-D 10 in. 75c. { **Back in Your Own Back Yard.** (Vocal Refrain by
Charles Kaley.)
Our Bungalow of Dreams. Pipe Organ. Milton Charles.

Paul Whiteman's Columbia Records

50070-D 12 in. \$1.00 { **La Paloma.**
La Golondrina.

50069-D 12 in. \$1.00 { **The Merry Widow.**
My Hero. (From "The Chocolate Soldier.") (Vocal Refrain.)
Waltzes.

50068-D 12 in. \$1.00 { **The Man I Love.** (Vocal Refrain.)
My Melancholy Baby. (Vocal Refrain.)

1401-D 10 in. 75c. { **Last Night I Dreamed You Kissed Me.** (Vocal Refrain.)
Evening Star (Help Me Find My Man). Vocal Refrain.
Fox Trots.

1402-D 10 in. 75c. { **C-O-N-S-T-A-N-T-I-N-O-P-L-E.** Vocal Refrain.)
Get Out and Get Under the Moon. (Vocal Refrain.)
Fox Trots.

DANCE MUSIC

Among the dance records on this list are:

1428-D 10 in. 75c. { **I Ain't Got Nobody.** (Incidental Singing by Ted Lewis).
A Good Man is Hard to Find. (Incidental Singing by Ted
Lewis.) Fox Trots. Ted Lewis and His Band.

1416-D 10 in. 75c. { **Foolin' Time.** (Vocal Refrain).
When the Moon Comes Peeping Thru. (Vocal Refrain).
Fox Trots. Leo Reisman and His Orchestra

1415-D 10 in. 75c. { **Phi Delta Theta Dream Girl.** (Vocal Refrain by
Seger Ellis, A "Phi").
Dear Old Girl of Delta Sigma Phi. (Vocal Refrain).
Waltzes. Jan Garber and His Orchestra.

1426-D 10 in. 75c. { **Just a Night for Meditation.** (Vocal Refrain).
Chilly Pom Pom Pee. (Vocal Refrain). Fox Trots.
Ben Selvin and His Orchestra.

1412-D 10 in. 75c. { **I'm Riding to Glory (With a Glorious Girl).** (Vocal
Refrain).
Dixie Dawn. (Vocal Refrain). Fox Trots.
Ipana Troubadours (S. C. Lanin-Director).

1424-D 10 in. 75c. { **I Can't Give You Anything but Love.** (From "Blackbirds of
1928"). (Vocal Refrain).
I Must Have That Man! (From "Blackbirds of 1928").
(Vocal Refrain). Fox Trots. The Knickerbockers.

1405-D 10 in. 75c. { **Sh-h! Here Comes My Sugar.** (Vocal Chorus by Sam
Coslow).
Danger! (Look Out for That Gal). Fox Trots.
Tracy-Brown's Orchestra.

DANCE RECORDS—Continued

1408-D 10 in. 75c. { **Ready for the River.** (Vocal Chorus by Pinkey Hunter).
Fox Trot. Emerson Gill and His Bamboo Garden Or.
My Blue Ridge Mountain Home. (Vocal Chorus by
Charles Kaley). Fox Trot.
Charles Kaley and His Orchestra.

1406-D 10 in. 75c. { **Lei Lani.** (Wreath of Heaven). (Incidental Singing).
Fox Trot.
Dreamy Hilo Bay. (Incidental Singing). Waltz.
Norman Clark and His South Sea Islanders.

1411-D 10 in. 75c. { **Whisper Sweet and Whisper Low.** (Vocal Refrain).
Anything to Make You Happy. (Vocal Refrain). Fox Trots.
California Ramblers.

1432-D 10 in. 75c. { **Sweet Lorraine.** Vocal Refrain. Fox Trot. The Radiolites.
**If I Can't Have You (I Want to Be Lonesome—I Want to
Be Blue).** (Vocal Refrain by Nelson Bitterman).
Fox Trot. Gerald Marks and His Orchestra.

1430-D 10 in. 75c. { **Hum and Strum (Do, Do, Do, That's What I Do).**
(Vocal Refrain).
I Got Worried (Love Is on My Mind). (Vocal Refrain).
Fox Trots. "Doc" Cook and His 14 Doctors of
Syncopation.

1361-D 10 in. 75c. { **Stay Out of the South! (If You Want to Miss a Heaven on
Earth).** (Vocal Refrain).
Sweet Sue—Just You. (Vocal Refrain). Fox Trots.
Earl Burtnett and His Los Angeles Biltmore Hotel Orch.

1413-D 10 in. 75c. { **My Angel.** (Vocal Refrain).
(Like a Bird That's on the Wing) I'm Wingin' Home.
(Vocal Refrain). Fox Trots.
Eddy's Hawaiian Serenaders.

1431-D 10 in. 75c. { **Rosette.** (Vocal Refrain by Seger Ellis). Waltz.
Eddie Thomas' Collegians.
(How Can You Stay So Far Away?) So Long. (Vocal
Refrain by Murray, Layson and Newlin). Fox Trot.
Max Fisher and His California Orchestra.

1422-D 10 in. 75c. { **My Little Covered Wagon Pal.** (Vocal Refrain).
Moments With You. (Vocal Refrain). Waltzes.
Eddie Thomas' Collegians.

VOCAL RECORDS

Among the vocal records on this list are:

1427-D 10 in. 75c. { **Just Like a Melody Out of the Sky.**
Anything You Say! Vocals. Ukulele Ike (Cliff Edwards).

1420-D 10 in. 75c. { **Beloved.**
Because My Baby Don't Mean "Maybe" Now!
Vocals. Ruth Etting.

1429-D 10 in. 75c. { **Nobody's Lonesome but Me.**
In My Sweetheart's Arms. Vocals. The Whispering Pianist (Art Gillham).

1434-D 10 in. 75c. { **When I Lost You.**
Lonesome for You. Vocals. Lee Morse and Her Blue Grass Boys.

1433-D 10 in. 75c. { **Last Night I Dreamed You Kissed Me.**
Was It a Dream? Vocals. Seger Ellis.

1407-D 10 in. 75c. { **I Wonder if You Miss Me To-night.**
Sentimental Baby. Vocals. Oscar Grogan.

1421-D 10 in. 75c. { **There's Something About a Rose (That Reminds Me of You).**
That's Just My Way of Forgetting You.
The Girl Baritone, Kitty O'Connor.

1435-D 10 in. 75c. { **Old Pals Are the Best Pals After All.** Male Quartet.
Goodrich Silvertown Quartet.

1423-D 10 in. 75c. { **Hollywood Rose.** Male Quintet. The Singing Sophomores.
From Midnight Till Dawn.
Sleepy Town. Vocals. The Nifty Three.

In addition to the records listed above there are recordings
in twenty-two Foreign Languages.




Columbia Phonograph Company
1819 Broadway, New York

"Magic Notes" "Magic Notes"

Columbia "NEW PROCESS" Records

Made the New Way - Electrically
Viva-tonal Recording - The Records without Scratch
Schubert Centennial—Organized by Columbia Phonograph Company

seven, giving his first public performance at nine. Graduating from the Quebec Academy of Music in 1897, he went to Europe to study 'cello under Joseph Jacob, theory under Oscar Roels and Pierre Bogeart, Harmony under d'Hulst and Paul Leburn, and chamber music with Beyer, at the Ghent Conservatory.

Graduating in 'cello with the highest possible honors at the age of twelve in July 1898, he began an extensive series of tours of Belgium, northern France and Holland, causing a sensation as a child prodigy. It is interesting to note that in the chamber music contest at his graduation, where he also received first prize, one of the members of the jury was Arthur de Greef, the pianist, also a featured artist on Victor records.

After two years of concertizing and further study in Brussels, Mr. Bourdon returned to Canada and played throughout the province of Quebec with great success.

Deciding to acquire orchestral experience, Mr. Bourdon went to Cincinnati in 1901 at the age of sixteen and played with the Cincinnati Symphony under van der Stucken for three years. He joined the Philadelphia Symphony in 1904, playing for four years under Fritz Scheel and Carl Polig, appearing on several occasions as soloist.

In 1906 he made his first records for the Victor Company.

Later Mr. Bourdon was Assistant Conductor of the St. Paul Orchestra under Walter Rothwell. He joined the Victor Company permanently in 1911 as 'cellist, accompanist, and arranger, and promoted first to Associate Musical Director and finally Musical Director.

It is rather unfortunate that the Victor Company in its record catalogue does not give a separate list of the works conducted by Mr. Bourdon, as in the list of Victor Symphony Orchestra records, no designation of the conductor is given. However, with the exception of Mr. Pasternack's Egmont and Mr. Shilkret's Raymond Overtures, these are practically all the work of Mr. Bourdon.

Surely none of the American readers of the magazine fails to possess one or more of these overtures, or the sensational recording of the Peer Gynt suite, the Dance of the Hours, or some of the Victor Concert Orchestra disks directed by Mr. Bourdon. To these compositions, familiar and thrice-familiar, he brings a new life and animation without exaggeration, without interpretative eccentricities or excesses. In his hands the orchestra plays as if inspired. He demands much from his men, but invariably gets it.

Through his broadcast performances, Mr. Bourdon has added a large following to those already won by his magnificent records, or for those who enjoy the privilege of his personal acquaintance, his quiet and unassuming personality. It is a real pleasure to pay him a deserved tribute for his sterling work for music, and to express our hopes that his releases will become more and more frequent in the future.

ATTERBERG SYMPHONY WINS SCHUBERT GRAND PRIZE

Kurt Atterberg of Sweden, Conductor of the Stockholm Orchestra, and President of the Swedish Society of Composers, was announced by Dr. Walter Damrosch as the winner of the Columbia Phonograph Company's \$10,000 grand prize for a musical work best recapturing the melodic spirit of Franz Schubert. His prize winning composition is a Symphony in C major, which was given a majority vote by the Board of Judges of "power, melody, beauty of themes and construction, a fitting Centennial tribute to Schubert."

Immediately following the verdict of the jury, the Columbia Phonograph Company announced that in the near future it will both record and broadcast the prize score, and also all first prize winning scores in the nine other International zones against which Sweden competed for the grand prize.

Atterberg's Symphony was adjudged to be the best among five hundred compositions, submitted from twenty-six countries covered in the ten zones. The contest, inaugurated last summer, was first announced as aiming to complete Schubert's "Unfinished" Symphony, but following considerable discussion in the press, was broadened to include any original score in the spirit of Schubert, the prize being "a return to melody." While completions of the "unfinished" were given a fair hearing, and in England and in France won zone prizes, the Atterberg Symphony is fully original.

Austria and Poland were the two closest rivals of Sweden for the grand prize, the former represented by a work of Franz Schmidt, and the latter by one of Czeslaw Marek. Both composers are among the foremost in their respective lands.

The Schubert Prize Contest, which has been a great international success, merely completes the first phase of Columbia's Schubert Centennial, which in America has a national community scope, covering education and musical programs now being given in one thousand cities and towns. These will culminate in a Schubert Week, November 18th to 25th, in commemoration of the Centennial of the composer's death, November 19th, 1828.

A development from the prize contest of more than passing significance is Columbia's announcement that it will sponsor a permanent International Parliament for the Advancement of Music. This new idea was inaugurated at a Columbia dinner given June 23rd, concluding the present Vienna Congress, and attended by officials of the Austrian Government and the City of Vienna, the jurors, and many celebrities of the music world.

Through this parliament, Columbia establishes a \$50,000 Prize Fund, for the years covered from 1929 to 1938 inclusive, to be spent in yearly prizes of \$5,000 each, for "the greatest service to the cause of music." Under the details of this fund a unique feature is that award will be possi-

ble each year either to an individual, for creative work, or to an institution, for service rendered the advancement of music internationally.

All delegates to the present Congress enthusiastically endorsed this plan as a logical outgrowth of Columbia's service in sponsoring the Beethoven and Schubert years of 1927 and 1928, and added that the plan fills an important gap in the Nobel Prizes, which do not cover music.

Administration will be by a permanent council of thirty members, three each from each of the present ten international zones. The function of the council will be advisory, Columbia reserving the right to make the yearly awards from recommendations furnished by the council.

Vienna is proposed as the meeting place for the council in 1929, but the decision of place is not yet definitely fixed.

A NEW ARTISTIC COLOR IN THE PHONOGRAPH

WHILE zither records have not been altogether unknown to the phonograph, with but one exception they have been made by exponents of the "peasant" school of playing. This one exception is Mr. F. E. Burgstaller, whose records for the Polydor Company, and more recently for Victor, has given recorded representation to his unique and highly developed art on this little known and appreciated instrument. In connection with Mr. Burgstaller's most recent release, Victor 80174 (*Du alter Stefansturm*, and *Verlassen bin ich*), we take advantage of a welcome opportunity to publish a photograph of the artist and his instrument and to call attention to a disk which otherwise might escape the attention of many of our readers.

Mr. Burgstaller is a well-known figure on the Boston concert stage through his performances of the solo zither part whenever Strauss' *Tales from the Vienna Woods* Waltz is played by the People's Symphony. The notes by Mr. Warren Storey Smith in the People's Symphony Program books on the zither and Mr. Burgstaller deserve quotation: "The Zither, a small, harp-like instrument native to Bavaria, Styria and Tyrol, rarely has a place in orchestral music, although it has a considerable 'literature' of its own. Mr. Franz Eugene Burgstaller, born in Bremen, Germany, in 1873, is one of the few who plays that rare instrument with musical intelligence and understanding.

"The Zither is predominantly the instrument of the Swiss and Bavarian mountains and intimately connected with the peasant dances of these mountain folk, the Ländler, Schuplattler, and Waltz. The Waltz, "Tales from the Vienna Woods," in its little solo pictures the atmosphere of old Vienna when the Zither would be carried along to the Sunday picnic to play for song and dance. Many of the Bavarian, Austrian, and Tyrolian folk songs and their peculiar charm can trace their origin to the Zither.



Mr. F. E. Burgstaller

"Franz Xaver Burgstaller, grandfather of the present Mr. Burgstaller, was a virtuoso on the Zither and he has many compositions, published by the leading houses of Germany, to his credit. Furthermore he increased the strings of the old peasant instrument from the original four finger-board and a varying number of accompaniment strings, to the full stringed instrument of thirty-two strings.

"The complicated and difficult method of playing the Zither resulted in its decline as a solo instrument, even in the countries of its origin."

Fortunately, however, the science of recording has made it possible to preserve this rare and inimitable art. Mr. Burgstaller's records recapture the full flavor of the golden days of zither playing and bring a new artistic color to the already kaleidoscopic palette of the phonograph.

COLUMBIA ELECTS FRANK DORIAN AND F. J. AMES DIRECTORS

The many friends of Mr. Frank Dorian, Assistant to the President of the Columbia Phonograph Company, and Mr. F. J. Ames, Treasurer and Secretary, will be pleased to learn of their election to the Board of Directors. Their distinguished and untiring services to the company over a long period of years have well earned them this honor.



Naoum Blinder

(Exclusive Columbia Artist)

BLINDER, COLUMBIA VIOLINIST, HAS FLOWER NAMED FOR HIM

Naoum Blinder, Columbia Celebrity violinist, who broadcast in the Columbia Phonograph Company Hour of April 4th, has received word that a new delphinium will be named for him by Richard Gloede, well-known florist of Evanstown, Ill.

Mr. Gloede writes Mr. Blinder that he and his family listened to the violinist over the air from Station WMAQ, and adds "Words cannot express our appreciation of hearing such a master with his violin."

Mr. Blinder, a new Russian artist, now on his first American tour, will go on the Swarthmore Chautauqua Circuit for the summer months, returning to New York in the autumn to assume a professorship in the Institute of Musical Art, whose violin department is headed by Leopold Auer.

CHILEAN NATIONAL CONSERVATORY INSTALLS COLUMBIA-KOLSTER

A. G. Linsig, Columbia representative in South America, reports that the Chilean National Conservatory of Music has installed in their premises a Columbia-Kolster phonograph exclusively, following a general all round test of leading reproducing instruments.

The test was made at the Chilean Conservatory of Music, before a committee of judges which included the Director of the Conservatory and "a well-known Maecenas of Music," and the committee gave a unanimous verdict that the Columbia-Kolster was "the best instrument of all present, and the only one that reproduced without flaw and distortion."

The instrument in the Conservatory is to be used in the teaching of music, both vocal and instrumental. A significant tribute to the recent strides made by the phonograph industry, and by Columbia in particular!

BOWERS, COLUMBIA CONDUCTOR MAKES VICTOR HERBERT RECORDINGS

The release by Columbia of several new recordings of Victor Herbert selections, by the Columbia Symphony Orchestra, under Robert Hood Bowers, has unusual interest from the fact that Mr. Bowers was for many years Victor Herbert's intimate associate.

Mr. Bowers directed no less than five of Victor Herbert's operettas at the time of their premieres, and hence may well be considered to be the chief living authority for Victor Herbert interpretations.

The new Bowers recordings of Herbert airs for Columbia are: "Pan Americana", "Al Fresco", and "Badinage."

INNINGS FOR THE OTHER BLACK CROW

Leonard Hall, dramatic critic for the New York Telegram, is author of the following joke on Charles Mack, Head Man of Columbia's Two Black Crows:

Speaking of Moran and Mack, the recent announcement of George Moran's marriage to a little "Vanities" chorine must have been of great interest to the millions who have bought the little black discs on which are graven their ancient black-face comicalities.

The twain were made one at Crown Point, Indiana. Mr. Mack probably drawled "Sho! Just a little old country wedding nobody ever heard of."

To which Mr. Moran snapped quickly. "Never you mind. You wasn't the head man in dat show."

Correspondence Column

The Editor does not accept any responsibility for opinions expressed by correspondents. No notice will be taken of unsigned letters, but only initials or a pseudonym will be printed if the writer so desires. Contributions of general interest to our readers are welcomed. They should be brief and written on one side of the paper only. Address all letters, to CORRESPONDENCE COLUMN, Editorial Department, THE PHONOGRAPH MONTHLY REVIEW, 47 Hampstead Road, Jamaica Plain, Boston, Mass.

PRAISE FOR OLIVE KLINE

TO THE EDITOR OF THE PHONOGRAPH MONTHLY REVIEW:

The conciliatory tone of T.M.W.'s reply to Mr. Aleman is very gratifying and now it seems to me that everyone is in agreement, that although a splendid recording, the "Jekyll-Hyde" stunt in the "Don Quixote" finale is inartistic. As to my personal reaction, I would rather see and hear Mr. Chaliapin's agony on the stage, it is not very effective on a phonograph record, except as a stunt. However, this record happens to be one of my most cherished possessions.

In all the controversy no one has mentioned the most artistic and thrilling moment on the whole record, the last few measures at the very end, sung by Olive Kline. "Heavenly" is the only word which adequately describes this artist's singing. She seems to sing from the soul and what a beautiful soul it must be.

I take this opportunity to urge the Victor Co. to capture this glorious voice in a major work, preferably an oratorio, for it is in this type of music that Miss Kline is most impressive. I would suggest "Elijah", but one of the following would also be acceptable: "Seven Last Words", Dubois; "Stabat Mater", Rossini; or Verdi's "Requiem."

R. G. WAITE.

MR. ALEMAN IN CONCLUSION

TO THE EDITOR OF THE PHONOGRAPH MONTHLY REVIEW:

The issue of your important magazine, corresponding to the present month of July, is a very interesting one, not only for the different matters—all good—that it brings to your readers, but also on account of the varied correspondence contained in the Correspondence Column. Some of these letters mentioned my name, but others refer to some matters that I wish to interfere with, for I suppose this, my own letter, may be a general letter, and not limited to reply to the gentleman who gave me the honor of mentioning my humble name.

In the letter signed by my good friend Mr. Leslie H. Ely, who probably is the most ardent admirer of the great soprano Emmy Heckmann Bettendorf, there is missing a very im-

portant record sung by this soprano and the tenor Lauritz Melchior. I mean the duet from Tannhauser, which is a Parlophone record. I can assure you that never had Madame Bettendorf a sweeter and more impressive voice than in this record. It is really a pity not to have such a splendid selection. I hope Mr. Leslie has it, but forgot to include it in his very long and interesting list.

There is also a letter from Bridgeport, Conn., signed by Mr. William H. Seltam. He gives us a list of Lilli Lehmann's records, but I observe that therein is not a very good record sung by this great and never imitated soprano. I mean the aria "Casta Diva", from Bellini's Norma, a piece which constitutes an objective lesson of the art of singing. On the other side of the record, there is a duet from the same opera sung by Madame Lehmann and Hedwig Helbig ("Ah! si fa core"), both selections sung in Italian. I tell you the way I get Lilli Lehmann's records: I write to my friend Cavalier Angelo Alati, Via Tre Cannelle No. 16, Rome, Italy; and he orders the records from Carl Lindstroem Aktiengesellschaft, Berlin, Germany. After he receives them he sends them to me in a perfect condition, and I think they do not cost me over one dollar and fifty cents each, including freight, duties, etc., etc.

There is a letter written by Mr. J. H. Brown, in defense of my letter of November last, and I must express right here my sincerest gratitude towards this generous gentleman for his kind phrases.

Referring to my person, there is a letter of "Bystander," dealing with the system of playing the piano with six hands, and ending his fine letter with the question: "What Mr. Aleman would say to that, I wonder?" Well, what Mr. Aleman would say to that is the following: That Nature is not in accordance with the exigencies of Art, that is, that two hands are not always sufficient to play certain piano pieces, as the example cited by our dear "Bystander". But there is a difference between Mr. Grainger, the pianist, and Mr. Chaliapine, the basso. Mr. Grainger thinks Nature has not been prodigal in giving men just two hands to play the piano, and uses six hands, while Chaliapine thinks that Nature, on the contrary, has been very prodigal to him, giving him two throats, that of Don Quichotte, and that of Sancho. Grainger cannot perform with two hands, what has to be performed with six hands. Chaliapine can perform with just one throat, what must have been performed with two throats. This is my opinion. I hope "Bystander" is quite satisfied.

And at last, there is a letter-defence of Mr. T.M.W. It is an important letter, and after the phrases that it contains, I think the matter is already settled down, for he says that we are arguing about different things altogether. Why did I not mention in my letter of November last, the interpretation and the voice of Mr. Chaliapine? Just because the only criticism I thought would be adequate, was the dual role of Don Quichotte and Sancho Panza. That's all. His voice is very good, and also his interpretation, though I think his voice is far better than his interpretation of the role, for several reasons that it is not the case to mention now, that the question is settled down, as I said before. And to end definitely this question, I must say in my defence, that none of the many, many readers of this magazine—excepting Mr. T.M.W., has protested against my opinion about Chaliapine's record from Don Quichotte. That means a great satisfaction to me, particularly when there are two gentlemen, among others, Mr. Brown and the "Bystander", who agree with me in every respect. However I feel happy to have provoked this polemic, because it has given me the opportunity to acquire several new friends, among them Mr. Brown, Mr. "Bystander, and—why not?—Mr. T.M.W.

And before closing my present letter I must call the attention upon this fact: That Mr. Chaliapine knows very well his public, and he thinks he can sing what he wants, without the fear of being discovered by his hearers. The average *dilletante* does not know anything about what the singer is saying, and Mr. Chaliapine, through his long experience, has become acquainted with this important fact.

And if the "Bystander" wants another joke, here it is in relation with all this matter, with Chaliapine, with Grainger with one throat and with six hands. There was, a long time ago, in a little village of Spain, a man who had a son four years of age, who could talk fluently eight languages. He exhibited his smart son in the only theatre of the village,

as a wonder. In that village the language talked was one of the many Spanish dialects. When the audience gathered in the theatre to see that child and to hear him talking eight languages, the father came before the curtain, and addressed the audience with these words, more or less: "Gentlemen and ladies: Here is my little child. He is but four years old. He talks fluently eight languages, in spite of his little age. But, fellows, as you only know the local dialect my little son will speak all the eight languages he knows, only in *Spanish*, in order to be understood by everybody."

And this is what the French call "le mot de la fin."

Habana, Cuba.

RICARDO M. ALEMAN.

TO A.J.F.

Regarding your desire for the Emerson "Dardonella" record as given in the PHONOGRAPH REVIEW, I have a copy in good condition. Let me know what you are willing to pay for it. "No reasonable offer refused."

Bayport, L. I.

HARRY KREIAMEIER.

FROM A PHILADELPHIA ENTHUSIAST

EDITOR, PHONOGRAPH MONTHLY REVIEW:

I am a music lover, and also and ardent admirer of your magazine. I have been following it since its inception in October 1926; and its growth, has been a source of constant pleasure to me.

For the past ten years I have been a phonograph fan, and so I can fully appreciate the work you are carrying on.

The engrossing subject of interpretations struck me forcibly this month with the release of Tschaikowsky symphony No. 5, in C minor. I agree with R. D. D.'s analysis and I think the grandeur of the Finale movement has been lost by Mr. Stock, it is rather disappointing, he seems to strive, but doesn't fully reach the epic heights. Perhaps it would have been better to have given Mr. Stock a work of Brahms, like the Third or Four Symphonies or Schumann's Rhenish or D minor symphonies, he probably would have been more in sympathy with his undertaking. I recall hearing Coates conduct the New York symphony society in the Fifth symphony a few years ago, and he gave a masterful rendition. The performance was significant when one considers that the New York Symphony Orchestra, isn't the most pliant and flexible instrument in the United States to play upon, it is said.

During the season of 1923-24 Stokowski conducted the symphony with the Philadelphia Orchestra, and if the Heavens didn't open up, when he reached the coda in the finale, the sun surely shone in the Old Academy of Music that particular Friday afternoon.

Not only has Philadelphia one of the finest orchestras in the United States, but we also have one of the finest Record Shops, H. Royer Smith Company. I have been dealing with Mr. Smith for the last five years, and I find that, there is a knowledge and intimacy with the best in music in his record department, that is totally foreign to any other record shops I have dealt with.

I would like to see some major works for Violoncello recorded such as Bloch "Schelemo," Dvorak Concerto in M minor, Schumann Concerto in C minor and Lalo concerto in D minor, and having such artists as Hans Kindler, Pablo Casals and Felix Salmond for soloist, and also Glinka's Russian and Ludmilla Overture Rimsky-Korsakow "Grande Paque Russe, and Sibelius Swan of Tuonelo and a new Finlandia. Brahms Third Symphony and Haydn Symphony No. 13 in G major would most certainly meet a receptive phonograph public. I sincerely hope for the magazines' continued success.

Philadelphia, Pa.

JUNIUS B. SIMMONS

MR. WALSH, THE EDISON COMPANY, AND HISTORICAL RECORDS

EDITOR, PHONOGRAPH MONTHLY REVIEW:

I must ask your indulgence for writing to you so soon after the publication of my letter in the June issue of THE PHONOGRAPH MONTHLY REVIEW, but some of the remarks of the contributors to the Correspondence Columns were so

interesting I feel impelled to discuss them. First of all, let me congratulate you on the June number, which is the best yet. More than that, it arrived on time. Usually the post-office department is so loath to part with my copies of the magazine that it holds them, to my exquisite annoyance, about two weeks' longer than it should; but the June issue came strictly on time.

I was particularly interested in the letter of Mr. Mattheys, of South Africa, about the tone quality of Edison recordings, also the complaint of Mr. Franck, of Far Rockaway, N. Y., that Edison products are given inadequate recognition in the columns of the REVIEW. For a long time that neglect of the Edison recordings has been a grievance of mine which, however, I have neglected to express, thinking that the Edison "contact man" might be asleep at the switch and failed to send you records regularly for review. I admit that Edison lists for several years have run almost entirely to popular stuff, which is unworthy of extended criticism; but I nevertheless think that recent productions like Schmitz' record of "Golliwogg's Cakewalk" and the Philharmonic String Quartet's rendition of Dvorak's "American Quartet" (claimed by the Edison Co. to be the only complete recording so far made of this number) should be given the mention that the output of other companies receives. Frank Banta's performance of the "Rhapsodie In Blue" also was given a very inadequate write-up, I thought.

I admit that, like Mr. Matthey's, I have several times wrinkled my brow in trying to understand what Mr. Darrell meant by Edison recording being not so "realistic" as the steel needle variety, but "equally effective." Surely R. D. D. did not play the Schumann Quintet on the Edison when he arrived at that conclusion. To me the reproduction of the piano and strings is almost uncannily natural. And, by the way, whenever I read that the Columbia piano recording is unequalled I wonder if the writer has ever heard any Edison piano records played on the Edison. So for the vaunted Columbia surface. It is excellent; but the latest Edison records have it shaded a trifle. I think the new realism of Edison recordings must be due to a change in their methods. The index number of the master is printed on the label of every Edison record, and I notice that the index numbers have recently jumped from somewhere in the 11,000s to the 18,000s. I take it that all masters bearing a number beginning with 18 are made under a new process. Certainly they all have a vastly increased "snap" and sonority, which would seem to indicate that the new system is particularly adapted for the recording of orchestral works.

Here arises a point upon which I wish to criticize the Edison. In their earlier days they made a great fine vocal and orchestral discs of the better class; but lately their output has been almost entirely popular stuff. In the last few months there has been a change for the better, but the better class recordings lately available are all of the piano and string quartets. I long to see some great orchestras playing for the Edison. Though a great many orchestral numbers are listed in the Edison catalog all are played by the American Symphony Orchestra, a small ensemble which I think is only the Edison "house" organization. Most of the better orchestras of course are contracted to other companies, but I imagine there are a few left at liberty to free-lance. Naturally it is difficult for the Edison to engage the finest talent, as its record customers constitute only a small fraction of the total number of phonograph owners; and again, as with all Companies, only a small percentage of Edison owners care for the best music. But I think the Edison people are at fault for not putting out a good attachment that will play their records effectively on other brands of machines. The profit in the phonograph business is mostly in record selling, as the Edison company should know.

Mr. Mattheys wanted some information about the Edison. Like him I am the owner of an old model Edison but, God willing, I shall before many months purchase a Beethoven Edison, which I consider the best machine on the market. The Edison is greatly superior to the old-fashioned machine, but it is difficult to find words to describe the difference. Perhaps the best I can do to repeat the factory's claim that the machine has "perspective". Instead, so to speak of being confronted by a "stone wall" of music one seems to "see" both through and around the music. My dealer says that this quality is mostly due to the fact that though the Edison retains the metal horn that has always characterized Edison machines, a long curved tone chamber is also built around the horn. A new reproducer, producing twice the volume of the old, is a part of the equipment. I wish Mr.

Franck would send you a description of his apparatus for playing lateral cut records on the Edison.

The letter of the gentleman who is interested in historical records is very good. Apropos of the fact that he is having the Victor make a special pressing of one of Dan W. Quinn's earliest records, I presume that he is more interested in the antiquity of the record than the personality of the artist; but it may be of interest to say here that his pioneer comedian made a comeback in 1916, on Victor record no. 17935. Judging from their titles the songs must have been written specially for him. They are: "Holo, Boys, I'm Back Again." and "At the Fountain of Youth." Does anyone know whether Mr. Quinn is still with us?

Speaking of historical records, I have a list of the first ten numbers ever made by the Victor Co., and am herewith passing the information on. It will be noticed that the Victor, in its pioneer days, seemed rather dubious about recording the singing voice and confined itself mainly to recitations. When the Columbia was making its first double-faced records its attitude also was peculiar. Its first 200 records or so were all, as I remember, band, orchestral or instrumental selections and, when it did begin to record the singing voice, it confined its activities mainly to gospel hymns rendered by George Alexander and Henry Burr.

The first ten Victor records:

Eugene Field Cohen's Departure, by George Broderick.

The Colored Preacher, by George Graham.

Fuzzy Wuzzy, by George Broderick.

On the Road to Mandalay, by George Broderick.

The Birth of St. Patrick, by George Broderick.

Johnny (Danny?) Deever by George Broderick.

Limburger Cheese, by Bert Shepherd.

Die Reizende Constanz, by August Kreuder.

Strike Up the Band, by Dan Quinn.

King Gilbooly, by Dan Quinn.

Who was George Broderick? He certainly seems to have had the field pretty much to himself.

I will bring a too lengthy letter to a close by expressing the hope that you can arrange to have Edison records given their proportional attention hereafter. And let me say that it is a fine tribute to the pulling power of the PHONOGRAPH MONTHLY REVIEW that it can bring one enthusiast in South Africa, another in Far Rockaway, N. Y., and a third in Marion, Va., to the defense of a company they consider to be inadequately represented in its pages!

Marion, Va. ULYSSES J. WALSH

Editor's Note: Of all the record manufacturing companies, domestic and foreign, the Edison Company is the only one from whom THE PHONOGRAPH MONTHLY REVIEW has failed to enjoy hearty co-operation. The publication of the letters of Messrs. Mattheys, Franck, and Walsh was made (apart from their inherent interest and information) in the hope that it would help to bring about a change in the Edison Company's indifference toward us. True co-operation is a matter of mutual interest and effort, and as yet the Edison Company seems disinclined to return the interest and effort we should take pleasure in making on their part—if we only were given the opportunity of doing so.

LONG PLAYING RECORDS AGAIN

EDITOR, PHONOGRAPH MONTHLY REVIEW:

I have enjoyed very much your very interesting magazine and am especially pleased that you feature the best in recorded music. When will the phonograph companies give us a record that will play a whole movement of symphony on one side instead of four? Right now the Japanese have a record that will play 35 minutes! This is the one and the only advantage the radio fans have over us—they don't have to jump up and turn over the record.

My best wishes for your continued success.

Seattle, Washington

F. S. PALMER

SOME WELL CHOSEN SUGGESTIONS

EDITOR, PHONOGRAPH MONTHLY REVIEW:

Your editor's request, in the June issue, for suggestions from readers on what works the National Gramophone Society of London should include in future releases has, I am certain, found a ready response from all quarters. I have sent in my suggestions, but the subject has set me thinking about a few things.

My list included certain works under the heading of "Concerto Grosso" by Bach, Vivadi, Handel, Corelli and some of the younger Bachs. I also thought of the Bach Brandenburg



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A'hah towit va bien Act II, Scene II. Un grande innocence Act IV, Scene II.
M. Vanni-Marcoux, Bass.
Vous ne savez pas (Duo de la Fontaine), Act II, Scene I, Parts 1 and 2.
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Mlle. Yvone Brothier (Sop) and M. Panzer (Bar).
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W. H. TYLER

Concertos. While these are good subjects for the N. G. S. to consider, nevertheless who can do so much for record lovers as Leopold Stowkoski? I can recall no conductor who has played so many Bach works. He has already given, in New York, all-Bach programs. His orchestral transcriptions are for the most part marvels. In addition, his orchestral strings and woodwinds are the finest for recording these works. Have not his recent Bach releases indicated that here is the best medium for bringing us the finest work of Bach and the other masters who wrote similar works? Can anyone point out where in our domestic catalogues can be found recordings of the Brandenburg Concertos or other major works? Bach is popular these days that there is always the constant fear that he will become common, as is the case with Wagner and Brahms who appear to have overtaken Tchaikowsky in that respect. Then why not Bach recordings? Can a person point with any pride to his record library and brag about it if the only conspicuousness of Bach is his absence? I think that the recording companies pay attention to the voices in these columns and we all ought to make ourselves heard in no uncertain manner. I do not intend to say that only the Philadelphia Orchestra will satisfy me. I think we would prefer it that way, but if the Victor and Columbia suddenly take a tumble to themselves, we shall have more records out of it.

We cannot rush the recording companies they are trying hard, though the Victor for the past two months has released only one album at a time. They might have included the Schumann Piano Concerto and the Brahms Variations on a Theme of Haydn. Have they ever advanced any explanation as to why they never brought over the Rosenkavalier and Debussy Quartet album? Are they afraid that Sir Edward Elgar's name is not sufficiently known to risk issuing the Enigma Variations? These are just the works the discriminating music lover buys, not only because of the music's merit, but because they are different from the ordinary run and round out a collection beautifully. If they do not consider that the recording and reputation of Herman Abendroth are enough to warrant bringing out the Brahms No. 4, why not have one of the American orchestras record it? They should not forget the No. 3 while they are at it.

A few more works suggest themselves to me. I have heard the Boston and Philadelphia Orchestras play about four or five of Sibelius' symphonies. Only those who have had a similar experience will understand me when I say that the exclusion of his greater works from the catalogues is almost criminal. His 5th is a wonder and so is the 4th. Some of his tone poems, such as the Swan of Tuonela, are fine. I believe that if other music lovers would agitate a bit, they might live to see the day when Sibelius will be in our libraries represented by works other than Valse Triste.

Who has not been impressed with Ravel's Rhapsodie Espagnole? It is a beautiful work, full of sparkle and atmosphere. I certainly would like to see it sold in the record shops. De Falla's Nights in a Spanish Garden would make a fine record, as well as something from his El Retablo. Ravel's Daphnis and Chloe suites are good numbers for recording. Among pieces acoustically recorded, we find Stravinsky's Petrouchka. It is high time that it was remade.

It seems that we all have the same complaint about the slowness of the principal recording companies in bringing over their finer issues. Are we or are we not unreasonable? I am myself patient, but when an outstanding major work is recorded, it should be made available without much delay. I refer especially to the Columbia Messiah recording and the Spanish Victor's Solemnis. They have been pronounced fine products and there is no reason for withholding them. The fact that the latter work was performed in Spain will not make it less desirable to music lovers in the United States. Another thing: both Columbia and H. M. V. in England have relegated some of their fine artists to a lower price grade. Some of their records appear in this country from time to time. Are we to have the benefit of it here or shall we continue to pay the usual prices? If the former, we would be able to purchase the Messiah set at \$1.25 a record.

The letter of W. C. H., of Germantown, Pa., on scatch was very interesting. I feel the same way about it. The letter of William Mattheys of Johannesburg, Africa, on hill and dale recording, was good, but it would involve almost a revolution in the manufacture of records and machines. The only thing lacking to-day is a long paying record.

I will close, hoping that if some of your readers believe in the same things I do, they will make themselves heard in

the inner sanctums of our friends the Victor, Columbia and Brunswick.
New York City

EMIL V. BENEDICT.

AMERICAN VOCALION RECORDS

EDITOR, PHONOGRAPH MONTHLY REVIEW:

Once more I am coming to you for information about records. I should like very much to know if the records of the old Aeolian-Vocalion Company are still available. I am referring to the American branch of this company. If you could give me any information on this subject I would much appreciate it.

Gulford, Conn.

I. IRWIN DUDLEY

Editor's Note: Many of the old American Vocalion records, including some of those by Gerhardt, Roland Hayes, the Metropolitan Opera House Orchestra, etc., are retained in the current Vocalion catalogue published by the Brunswick-Balke-Collender Company who took over the Vocalion Company in this country. Information about American Vocalion records can be obtained from them.

TRIBUTE

EDITOR, PHONOGRAPH MONTHLY REVIEW:

It is with exceedingly great interest, and appreciation, that I have read—from cover to cover—and re-read my first copy of THE PHONOGRAPH MONTHLY REVIEW. It is needless to say that this will not be my last copy of this highly interesting magazine.

It was with sincere gratitude that in reading Axel B. Johnson's "General Review" I found mention of the Gramophone Shop—its progressiveness and efficient service. I was also very pleased in reading "Edwin C. Harrolds" letter to find him adding his "own tribute" to that of Mrs. Talbot regarding the Gramophone Shop's service. Both Mr. J. F. Brogan and Mr. W. H. Tyler of the Gramophone Shop are excellent representatives—live wires—of the record industry in their efforts to give the clamoring public—lovers of music the very best that the entire world has to offer. They deserve unstinted whole-hearted praise and co-operation in their endeavors. I was absolutely amazed to learn that there are people who eagerly go to their shop to buy their imported records but absolutely refuse to buy their domestic records—buying them elsewhere! Surely there is no justice in that! I for one am buying all of my records from their shop—imported and domestic—and I travel thirty five miles to do so! But, I am truly grateful for the opportunity which they offer of securing the very best foreign records.

Morristown, New Jersey

ERNEST A. SMITH

UNRECORDED RUSSIAN MUSIC

EDITOR, PHONOGRAPH MONTHLY REVIEW:

As an enthusiast of Russian Music, may I be permitted to name a few interesting compositions, some of which are very little known outside of Russia, for consideration of the recording Companies? Since writing my last letter to the "Phonograph", I see that some of the items, which I mentioned therein, have been recorded by Victor. The numbers I would suggest are as under:—

Tschaikowsky's: Romeo & Juliet Overture, Manfred, Hamlet Tempest, Francesca (re-recording), a suite from "Pique Dame" especially the music to the Scene on the Zomnyaya Kanavka.

Kalinnikoff: Both of his symphonies (simply teeming with beautiful music.)

Moussorgsky: Pictures from the Exhibition.

Glazounoff: One or two of his symphonies, Stenka Razin, Ballet Music, Violin Concerto.

Borodin: His unfinished Symphony, complete dances from "Prince Igor", In the Steppes of Central Asia.

Ipolitov-Ivanoff: Complete Caucasian Suite.

Scriabin: Poem de L'Extase (Re-recording), Prometheus, Symphony No. 2, Etudes and piano works.

Rimsky-Korsakoff: Antar, Suites from "Grand Kitej", Snegourchka, Le Coq d'Or Suite.

Strawinsky: Pulcinella, Petroushka (Re-recording), Sacre du Printemps, Etudes for Piano (Played by Moisevitch in concert.)

Prokofieff: Concerto for Piano, Chout, Scythian Symphony.

Miaskowsky: Symphonies.

Rachmaninoff: Symphony, 3rd Piano Concerto, songs.

Liadov: Some of his Piano works, Dance of the Amazons.

Before I close this letter, I should like to pay a tribute to the work done by The Victor Talking Machine Co., Ltd.,

and the Columbia Phonograph Co, during the last six months or so. No doubt both are doing yeoman work and deserve our hearty commendation. But I hear whispers all round that the PHONOGRAPH MONTHLY REVIEW is partly responsible for this new change of front on the part of these two companies, and to this I can only say that Editor Axel B. Johnson is our advocate representing the great family of phonograph enthusiasts the world-over. We have every confidence in his great ability to present our demands to the recording-companies wherever they be. I am very sorry that I cannot as yet say an encouraging word about the Brunswick people, but I am hoping that there will yet be an occasion for me to raise my feeble voice and praise this Company from far off Shanghai and let it be heard above the reverberations of the Chinese Civil Wars.

Shanghai, China

"MUSIC LOVER"

FARRAR AND VICARINO RECORDS

EDITOR, PHONOGRAPH MONTHLY REVIEW:

I would appreciate any information you may be able to give on the following points.

Did Geraldine Farrar ever make records for any Company other than the Victor, foreign or domestic? I am anxious to know if she ever recorded Gilda or Violetta (she never did for Victor, that I know.)

Is it possible to obtain records made by Regina Vicarino for the Lyrphone Company, formerly of Newark, N. J.? Have tried to get in touch with this firm, but all communications were returned.

Hoping that you may enlighten me in these matters,
Baltimore, Md.

EDWARD W. TRIBBE

Editor's Note: Can any reader provide this information?

Analytical Notes and Reviews

By OUR STAFF CRITICS

Orchestral

Victor 1335 (D10, \$1.50) Ippolitow-Iwanow: March of the Caucasian Chief, and Glazounow: Dance Orientale, played by Leopold Stokowski and the Philadelphia Symphony Orchestra.

Symphonies for the winter season, standard encores for the summer, seems to be Stokowski's program. This little disk couples two effective semi-exotic works; the one from the Caucasian Sketches is particularly welcome. The other piece, less well-known, is exactly what Glazounow would be expected to write for an oriental dance; from the vials on the well-stocked shelves of his work room, he can compound at will whatever his publishers or admirers call for. It is invariably competent, if no less invariably lacking in individuality. The recording is fair, but not wholly satisfactory, and Stokowski's performances are curiously matter-of-fact. The recording of the Brahms, Beethoven, Franck, and Dvorak symphonies must have drained his energies; certainly he put enough of his strength into them! And so it is not surprising that there should not be left a great deal of the power which can transform a merely good performance into an overwhelming one. However, the Philadelphians are capable here, as always.

Victor 35924 (D12, \$1.25) Thomas: Raymond—Overture, played by the Victor Symphony Orchestra under Nathaniel Shilkret.

There is a little story connected with this record, told by Shilkret in one of the instalments of his "Musical Life" which appeared in the early issues of this magazine. "Raymond" was the first overture he played with an orchestra, and the impression it made upon him was ineffaceable. He wrote: "I was about seven years old when I joined a boys' symphony orchestra and played the 'Raymond' Overture for the first time. No other number since then has ever taken such full possession of me as that first performance. I put enough soul and enthusiasm into that work to make up for a whole symphony orchestra of mature musicians, playing Beethoven's 'Ninth.' As I look back I can see the seventy boys playing the lighter classics with shining eyes and exalted faces, and it still gives one a feeling of courage and pride in music."

Shilkret later had the privilege of recording the Raymond Overture acoustically, and his admirers have long been waiting for him to replay it under the new process, an opportunity which at last has been given to him, despite the fact that in the ordinary course of events M. Bourdon would have conducted this for recording as well as the other works in the Victor series of light overtures. The sentimental associations of the piece evidently spurred Mr.



Nathaniel Shilkret

Shilkret to extraordinary efforts, and with the splendid support of the Victor Symphony he has been able to turn out a "Raymond" that should stand unrivalled for sometime. Mr. Shilkret's vast host of friends will ensure the record's popularity, but its own merits should do much to add to their number.

The recording is very brilliant and the playing decisive and vigorous. Beyond a doubt Mr. Shilkret is still able to "put enough soul and enthusiasm into that work to make up for a whole symphony orchestra playing Beethoven's 'Ninth'!" Those who know him only by his achievements with the Victor dance and salon orchestras should not miss the chance of hearing what he can do with the larger organization and with a work of special personal significance to him.

Odeon (D12, \$1.50) Rossini: Barber of Seville—Overture, played by Pietro Mascagni and the Berlin State Opera House Orchestra.

The last two or three Mascagni releases have been not entirely satisfactory, but this one offers full atonement. To date the only electrical recording of this work (from a domestic manufacturer) has been the brilliant but almost un-

bearably shrill and piercing version by Ganz and the St. Louis Symphony. Mascagni's performance is brilliantly recorded, but without excess amplification, and his reading is in the comfortable old-country style,—a real delight throughout. Mascagni is not a stickler for details and the orchestra does not always play the most admirable tonal qualities or technical ease, but there is remarkable little to criticise unfavorably, and much to praise. Lovers of the old overtures will find this example one to buy and cherish. The Okeh Corporation is to be congratulated on making it available.

Columbia 7161-2-M (2 D12s, \$1.50 each) Rossini: William Tell—Overture, played by **Pietro Mascagni** and the **Berlin State Opera House Orchestra**.

This other example of Mascagni's best achievement as a recording conductor appeared originally under the Odeon label; now the Columbia Company wisely incorporates it into its own catalogue. Again Mascagni displays the manner of the old-country conductor with his standard repertory, full-voiced, confident, blending dignity with a vigor that never is whipped into exuberance. It falls pleasantly on the ear. The comparison of this version with the virtuoso one by Bourdon for Victor is immensely interesting. Both sets will have their fervid admirers; there is room and demand for both of them.

Imported

English Columbia (D12) Debussy: Nocturnes No. 2—Fetes, played by **Philippe Gaubert** and the **Paris Conservatory Orchestra**. (Imported through the **H. Royer Smith Company** of Philadelphia.)

This is the third electrical recording of the deservedly popular "Festivals", following those by Klemperer for Polydor and Stokowski for Victor. Klemperer's is fair, but as an early product of the Polydor electrical régime it can hardly bear comparison with the newer works, representing as they do the present day perfection in orchestral recording. Undoubtedly the Gaubert disk will be released shortly here under the American Columbia label and for those record buyers who have not yet purchased the Stokowski version there will be a real problem to choose between these two excellent disks. Personally I find the French version more to my taste. The orchestra lacks the magnificent precision and knife-like attack of the Philadelphians; comparing the various choirs and soloists there can be no question about the supremacy of the Americans. But they lack the spontaneity, the gusto, the spirited "drive" of Gaubert and his men. "Festivals" in their hands are far more festive, and far more stimulating to hear. The Columbia recording is of magnificent realism, of the same quality of the very best of that in the Bayreuth album, and it gives Gaubert an additional edge of superiority. The Frenchman has done the "Nuages" also for French Columbia; surely this too will soon be made available in England and this country. And why not the almost fabulous "Sirens" also? This third Nocturne calls for sixteen women's voices and in consequence is practically never given in the concert hall; a recording would do much to make the work better known.

Gaubert is a man from whom much can be expected, provided that his choice of recorded repertory is wisely made. In a certain type of work (L'Apprenti sorcier and Fetes, for example) he is at his best, and his best is as good and better than the best of most other conductors. If he is given more modern works of the brilliant scherzo type, he cannot fail to achieve a series of records of unmistakable superiority.

French H. M. V. P-710-2, W-838-41, and DA-902 (4 D10s and 4 D12s. Importers' price with album, \$16.00) Debussy: Pelleas et Melisande—Excerpts, by artists of the **Opera-Comique** and the **Orchestre du Gramophone**.

Melisande	Yvonne Brothier
Pelleas	Charles Panzera
Golaud	Vanni-Marcoux
Arkel	Willy Tubiana

Orchestra under the direction of **Piero Coppola**.

(Imported through **The Gramophone Shop** of New York.)



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Nocturne—'Cello Solo (Goeyens).

Arlequin—'Cello Solo (Popper).

Played by M. A. Frezin 1-10 in. Disc, \$1.00.

Suite Ancienne (A. Bernard).

Played by La Garde Wood-wind Quintet, 2-10 in. Discs, \$1.00 each.

Danse Des Lutins—Harp Solo (H. Renie).

Etude de Concert—Harp Solo (Godefroy).

Played by Mlle. Henriette Renie, 1-10 in. Disc, \$1.00.

Scherzo (Jadassohn)—Flute Quartet.

Dance of the Elves (Grieg)—Flute Quartet.

Played by London Flute Quartet, 1-10 in. Disc, \$1.00.

Fantaisie Pour Flute (G. Hue)—Flute Solo.

Played by M. Moyse, 1-12 in. Disc, \$1.50.

Piece en Re (Busser)—Horn Solo.

Strophes (Rene)—Horn Solo.

Played by M. Devemy, 1-12 in. Disc, \$1.50.

Sonata in C Minor for Oboe (Handel).

Played by M. Bleuzet, 1-10 in. Disc, \$1.00.

Sonata in G Minor for Oboe (Handel).

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Septet for Trumpet, String Quartet, Contra Bass and Piano (Saint-Saens), 2-12 in. Discs, \$1.50 each.

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"THE WORLD'S RECORD SHOP"

These records are electrically recorded, replacing the acoustical ones listed in the 1926 catalogue of "La Voix de Son Maître," the French affiliation of the Victor Company. The labeling of the disks is in several places incorrect or misleading. On the first of the ten-inch disks (P-710) both sides are marked "Interlude, Ire Acte, Scene III, whereas on the A side it should be Scene II. The red seal ten-inch disk (DA-902) also has the same act and scene numbers on both sides; 4me Acte, Scene II is correct for "Une grande innocence", but the "Ah, Ah, tout va bien" side is from the second scene of Act 2.

As the order of the records is very confusing, some indication should be made of the order in which the different parts appear in the opera, saving those who wish to follow the vocal score the trouble of searching for them—a task which would be annoying, if it were not that every bar of the music (and of the records, too) was such a sheer delight to ear, eye, and mind!

Act I. The first side of P-710 gives us the complete orchestral interlude between scenes 1 and 2; and the second side the complete interlude between scenes 2 and 3. (The echoes of Parsival cannot be missed here!)

Act II. W-839 (parts 1 and 2) contains the duet at the fountain between Pelléas and Mélisande, going without cut from the beginning of the act to the interlude between this and the second scene. The first side of P-711 repeats a few measures included at the end of the previous disk and goes on through the interlude to the sf chord at the beginning of the second scene. The first side of DA-902 takes up the music there with Golaud's narrative, to the words, "Mais mon cœur est solide. Il paraît que ce n'est rien." Eleven pages or so of dialogue between Golaud and Mélisande are cut and Golaud's solo resumed very abruptly with the words, "Ne peut-tu pas te faire à la vie qu'on mène ici?" (The one really inexcusable cut in the set, the more so because no indication is given on the record that any break at all has occurred, although the entire mood and content has radically changed.) Vanni-Marcoux sings so magnificently, however, that one can hardly bear him any anger! He ends at the six-four, Animez, on page 92 (Durand vocal score), omitting a few words by Mélisande. The second side of P-711, containing the interlude between Scenes 2 and 3, is the only other portion of this act included on the records; it ends at the beginning of the Grotto Scene.

Act. III. W-840 (in two parts) contains the duet between Pelléas and Mélisande on the tower, beginning not at the commencement of the act, but on the fifth page with the words, "Il fait beau cette nuit," and ending with the hearing of Golaud's foot steps. The first side of P-712 resumes after the scene with Golaud with the interlude between this and the second scene. The passages in the vaults of the castle is skipped, and the first side of W-838 resumes with the interlude between this and the third scene, going on without interruption with Pelléas' solo (Ah! je respire enfin!) until the point where Golaud is supposed to answer; some two and a half pages are cut here, and the interlude between scenes 3 and 4 ends the record.

Act IV. The second side of W-838 begins with the interlude between the first and second scenes and goes on with Arkel's magnificent solo addressed to Mélisande, ending with the words, "... et éloigner un moment les menaces de la mort," a few bars before Mélisande replies. After a skip of some five pages in the score the second side of DA-902 takes up the music with Golaud's solo ("Une grande innocence") and the terrific manhandling scene, ending with the entrance of Arkel (page 217). After a few more pages comes the interlude between scenes 2 and 3 on the second side of P-712, ending with the mysterious pianissimo call of the horns before the Animez assez vivement. The entire third scene (with Yniold) is skipped, and several pages of the fourth, then the first side of W-841 gives us that indescribable love scene between Pelléas and Mélisande, up to page 251 at Mélisande's words, "C'est que je te regarde." The end of the scene is omitted, and the second side resumes with the lovers taking fright, (page 255, "Quel est ce bruit?") the discovery of Golaud, and goes without break through the slaying of Pelléas to the end of the act.

The confusion of the order of record sides is largely the

fault of the misleading labeling. The all too few records contain a remarkable amount of the music, and most of its very highest moments. There is not a groove on the disks that is not surcharged with Debussy's genius and with the art of the soloists—and M. Coppola, who directs with a truly Gallic flexibility and sensibility. What incomparable passages these disks give us! The magical scene at the fountain in the second act. Vanni-Marconx's noble and impressive portrayal of life at the castle (even although he takes a few rhythmical liberties with his part) and later his senseless fury when he flings Mélisande "first to the right, now to the left!" Arkel's moving and compassionate address to Mélisande, and especially the words, "J'ai toujours vu que tout être jeune et beau créait autour de lui des événements jeunes, beaux et heureux..." Pelléas' apostrophe to his beloved's hair—is there anything in all music, all poetry comparable to this?, and the following passage with the flight of the doves, and Mélisande's "Elles ne reviendraient plus... Elles se perdront dans l'obscurité..." Pelléas' relief on emerging from the vaults; the freshly watered flowers... high noon... the children going to bathe... was ever a picture painted in fresher, more delicate colors? And then the love-scene in the fourth act, beginning so reminiscently, "Nous sommes venus ici il y a bien longtemps," and Pelléas' "Alors, je ne savais pas...", and growing through the tenderest, simplest confession of love ever made, to the singular passage, "On a brisé la glace avec des fers rougis!", and the ecstatic rhapsody of Pelléas. (But what a pity the last and perhaps loveliest of all pages, beginning "Nous sommes déjà dans l'ombre," could not have been included!) And after this the genius of Debussy could go on unfaltering to the passages of the lovers' despair and terror, their last embrace, Pelléas' death, and the biting, searing, tragedy of the orchestral bars that end the act! The perfect opera in all truth, and in its achievement of superb emotional and dramatic effects with the barest minimum of means, one of the finest works in all art.

What else can one say about the records? except that they are recorded with an effectiveness worthy of the music, and transmit the full flavor of the work unadulterated by the jarring environment so often present in the concert hall. Every one who seeks the most perfect flowerings of human genius must have these records—and pray that more may soon be forthcoming. They are by no means altogether faultless, but they contain as rich a treasure as any disks I know.

R.D.D.

Light Orchestral

Brunswick 20067 (D12, \$1.00) Ketelbey: In a Persian Market, and In a Monastery Garden, played by the **Brunswick Concert Orchestra.**

The orchestra and conductor do valiantly, but they are far, far too few in numbers to cope with the remarkable recordings of these pieces by Shilkret for Victor and the Odeon Orchestra for Odeon.

Brunswick 3909 (D10, 75c) Schubert: Marche Militaire, and Moment Musicale, played by the **Brunswick Concert Orchestra.**

A good little record of straightforward, alert playing. The Moment Musicale is not to be compared with Stokowski's, obviously, but both it and the March are well done and should find favor.

Brunswick 3915 (D10, 75c) Losey: Feast of the Flowers, and Warde: Rosine, played by the **Brunswick Concert Orchestra.**

Here the Brunswick Concert Orchestra is very much at home and its size is no disadvantage. Both pieces are typical salon works, but the performances lends them a greater interest than that provided by the composers.

Odeon 3227 (D12, \$1.25) Lehar: Luxembourg Waltz, and Gipsy Love Waltz, played by **Dajos Bela** and his Orchestra. Dajos Bela maintains an invariable high standard. The recording here matches the performances in brilliance.

Victor 21449 (D10, 75c) Nevin: Narcissus, and Mendels-

sohn: Spring Song, played by the **Victor Concert Orchestra**.
Competent re-recordings of old favorites.

Victor 35926 (D12, \$1.25) Herbert: Suite of Serenades (Spanish, Chinese, Cuban, and Oriental), played by **Paul Whitmann** and his **Concert Orchestra**.

Another re-recording, but one of far greater individuality and impressiveness. Whiteman and his band show to excellent advantage; seldom have they played more brilliantly or been recorded more effectively. A record that is sure to find wide favor and one which perhaps may be of no small value in the conversion of jazz addicts to concert music. Herbert's pieces are by no means great, but they are well-turned, tuneful, and spirited. They seldom sound as well as they do in these virtuoso performances.

Victor (International list) 59004 (D12, \$1.25) Grieg: Wedding at Troidhaugen, and **Waldteufel: Much Beloved Waltz**, played by **Marek Weber** and his Orchestra.

Weber ventures into rather larger fields than usual when he essays the Grieg piece, but he does capably with it. I had hardly imagined his wood winds would acquit themselves so creditably. The waltz is good, and the recording unusually brilliant.

Victor (International list) 59006 (D12, \$1.25) Viennese Potpourri, played by **Marek Weber** and his Orchestra.

Here Weber in on his home grounds and he bends every effort to outdo himself. A first class record of its type.

Victor (International list) 59003 (D12, \$1.25) Liliputian Watchparade, and **Flower Murmurs Waltz**, played by **Ferdy Kaufmann** and his Orchestra.

Kaufmann is a bit disappointing in the march, but he shows to better advantage in the waltz—a true salon concoction, and very flowery indeed.

Instrumental

PIANO

Brunswick 15124 (D10, 75c) Rubinstein: Melody in F, and **Chopin: Waltz in C sharp minor**, Op. 64, No. 2, played by **Leopold Godowsky**.

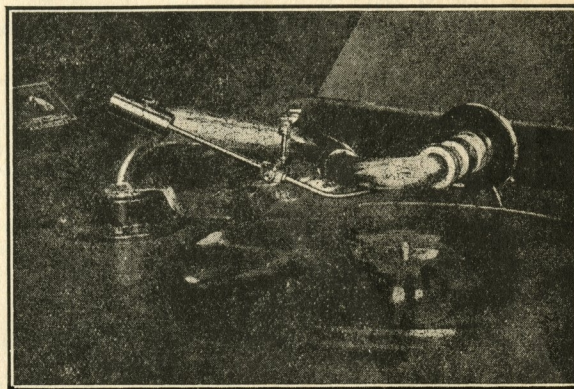
Godowsky's releases appear regularly each month now, but they cannot come too frequently. Regardless of the pieces chosen, they represent pianism and piano recording of the highest order. With this particular disk, as with some of the others, I should sound an emphatic warning: Godowsky's playing is so effortless, so restrained and unsensational, that first impressions will seldom give the work just honor. With re-hearing, the merits of the performance become truly apparent, and one's admiration mounts steadily for the talents which make such a perfect thing out of that which is often extremely slight in actual content. Two months ago I failed to wax very responsive over Godowsky's record of MacDowell's *Witches' Dance* and Sinding's *Rustle of Spring*, but as I have re-played it, the versions of these thrice-familiar pieces have become more and more admirable. A true phonographic virtue! Records must be brought not for the pleasure they give on a single hearing, but for the pleasure they will give after a dozen hearings. Godowsky's records invariably grow in one's estimation as they become familiar; rather I should say that one's estimation grows to appreciate better the extremely unobvious beauties which his playing lends even the slightest works. Surely such talents will soon be given the opportunity of demonstrating their full possibilities in a major work. Bachaus has recorded the first book of Chopin etudes in England; why should not Godowsky record the second book here?

Columbia 151 (D10, 75c) Chopin: Polonaise in E flat, played by **Jose Echaniz**.

Fine recording and playing; a work which merits the attention of every piano record collector. On the Studio copy the surface of the B side is noticeably below the Columbia standard, but no doubt this demerit is an isolated instance. In any case it should not deter one from obtaining the record.

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We greatly regret that several errors appeared in Mr. Wilson's advertisement as it was printed in last month's issue. The responsibility was entirely ours and we beg to call attention to the corrected advertisement above.

Columbia 5086-M (D12, \$1.25) Schubert-Taussig: Marche Militaire, played by **Ethel Leginska**.

Miss Leginska begins a trifle capriciously, but soon settles down to a more orthodox interpretation. Again the recording is excellent and the playing spirited.

Victor 6828 (D12, \$2.00) Liszt: Etude in D flat, and **Schumann: In the Night**, played by **Harold Bauer**.

All this month's piano records are good, but Bauer's wins an indisputable first prize. I have seldom heard a disk which gives greater delight to hear, if solely from the aspect of mellow sonority and tonal beauty. The Liszt Etude emerges from the phonograph in a veritable golden wave of sound, gloriously spatial. One is so deeply enchanted by the sheer sensuous joy to one's ears that it is difficult to focus attention on the music and playing themselves although both pieces are admirably suited to Bauer's genius and he plays them superbly. Neither composition is great in the true sense perhaps, and yet they give remarkably vivid testimony to Bauer's greatness—true greatness of physical breadth and spiritual warmth and mellowness. The Liszt work is the more impressive, by its musical as well as technical qualities, but Schumann's "In der Nacht", from the *Fantasiestücke*, Op. 12, is particularly welcome in recorded form. For many this stormy tone-poem of Hero and Leander is one of the brightest jewels among Schumann's piano works. (Perhaps someday Mr. Bauer may do

a major work of the great Romantic tone-poet; I can imagine none more desirable than the "Variations Symphoniques.") Meanwhile, no one with an ear for pure beauty of sound, whether he is ordinarily interested or not in piano records, should lose the opportunity of hearing this splendid disk.

STRING QUARTET

Columbia 5085-M (D12, \$1.25) Glazounow: Interludium in Modo Antico, and Alla Spagnuola, played by the Musical Art Quartet.

An excellent example of string quartet playing and recording, exhibited in two familiar works of Glazounow. The performances are straightforward and unpretentious, and the recording enhances every merit with flexibility, power, and clarity. A record to be given emphatic praise. May we have more such works from the Musical Art Quartet!

VIOLIN

Victo 1332 (D10, \$1.50) Ponce-Heifetz: Estrellita, and Drigo-Auer: Valse Bluette, played by Jascha Heifetz.

Heifetz shares Kreisler's gift of enshrining even the slightest works in jewelled settings. This record deserves popularity; given wide distribution it cannot fail to work no small good for the rise of musical appreciation. Anyone can hear it with pleasure and profit.

Victor 1328 (D10, \$1.50) De Koven: Oh Promise Me, and Wood; Love's Garden of Roses, played by Renee Chemet.

I am doubtful about the good Chemet's pieces will do the musical masses at whom they are so obviously aimed. The playing is of almost incredible suavity, without, however, the over-ripeness that has characterized some of her previous releases of this type. The recording is excellent—a merit that is practically taken for granted in these days!

Columbia 4041-M (D10, \$1.25) Kreisler: Liebesfreud, and Schon Rosmarin, played by Toscha Seidel.

The recording here is excellent also, Seidel plays competently, even beautifully, but he fails to infuse a great deal of personality into his performances. One admires them, but is unmoved.

Brunswick 15150 (D10, 75c) Gounod-Wieniawski: Faust Fantasy, and Bizet-Piastro: Pearl Fishers—Romance of Nadir, played by Mishel Piastro.

Piastro makes by far a more pleasant impression in this work than in any of his previous releases. Not a disk of greatness, but one that contains some very competent, even if sentimental, playing enhanced by effective recording.

Brunswick 50138 (D12, \$1.00). Wagner-Wilelmj: Prize Song from Die Meistersinger, and Chopin-Sarasate: Nocturne in E flat, played by Albert Spalding.

Two lyrics for violin which one would not imagine especially well chosen to display Spalding's characteristic talents, but which he plays with such fluent grace and unobtrusive technical perfection that one is charmed despite himself. The recording is excellent: this and the recent releases by Godowsky and Gieseking illustrate a remarkable genius of the Brunswick recording for capturing effects of the most evanescent and delicate quality.

VIOLA

Columbia 5084-M (D12, \$1.25) Schubert-Tertis: Allegro Moderato, and Arensky-Tertis: Berceuse, played by Lionel Tertis.

For once Tertis leaves me a trifle cold. The Schubert Allegro is rather tedious, and the Berceuse pleasant, but not particularly moving. The playing of course is flawless; to anyone unfamiliar with some of Tertis' more stimulating records, this may well be a source of real delight.

IMPORTED

Polydor 6678-80 (3 D12s) Beethoven: "Waldstein" Sonata, C major, Op. 53.

Polydor 66684-6 (3 D12s) Beethoven: Sonata in A flat, Op. 26.

Polydor 66687-8 (2 D12s) Beethoven: Sonata in E flat, Op. 81 a ("Das Lebewohl").

All three are played by **Wilhelm Kempff**, and were imported through the **H. Royer Smith Company** of Philadelphia.

The complete thirty-two Beethoven piano sonatas have been available on reproducing piano rolls for some time. Gradually they are being recorded for the phonograph, a work in which the Polydor Company has led from the first. The present three sets are all re-recordings of acoustical versions, also by Kempff, in the old Polydor catalogue. These three are particularly welcome in this country inasmuch as none is available in the domestic companies' catalogues.

At present the following are issued here: "Pathetic", Op. 13, by Murdoch for Columbia and Bachaus for Victor; "Moonlight", Op. 27, No. 2, by Bauer for Victor and Friedman for Columbia; "Appassionata", Op. 57, by Bauer for Victor and Murdoch for Columbia. In England H. M. V. lists the same Sonatas in versions by Lamond. (I refer only to electrical recordings, of course.) In Germany, Kempff recorded Op. 90 (E minor) and Op. 101 (A major) acoustically for Polydor; probably by this time they are already re-recorded.

Polydor piano records have always been known for their excellence of recording as well as desirability as far as the choice of composition goes. The new releases are no exception; the recording here, while perhaps not up to the very highest level touched by the best American piano records, is far above the standard of our average, and even "good" disks. It is extremely realistic and gives evidence that a concert hall rather than a Studio room was the scene of operations.

Kempff is a musician at once "sound" and sensitive. He lacks the brilliance and pretentiousness of some of our popular concert pianists, and profits by the lack. He possesses exactly the qualities necessary for phonographic representation of such standard works as these sonatas, for without ever seeming professional or stodgy, he strives—and succeeds—in making his performances admirably clear and full expositions of the music itself. I suspect Mr. Kempff has little use for the word "interpretations." At least his playing is delightfully free from the usual exaggerations and vagaries commonly associated with that word. Moreover, it is remarkable free from technical slips and from obscurity; both the playing and recording tend to throw the music into the clearest relief possible.

I have followed the three works with the score, and profited by them as well as pleased. Not a bar is cut and almost all the repetitions are observed. I have heard performances that gave me greater thrills, but I have seldom head any more satisfactory for the phonograph, able to pass the test of excessive replaying and familiarity. Mr. Kempff is moderate in all things, but he is not lacking in breadth of conception or effectiveness of execution. Above all, he does not assume the "grand manner"; even the funeral march in the A flat sonata is played without pomposity, but with a straightforward and moving sincerity.

The records are arranged as follows: "Waldstein": I. Allegro con brio (parts 1 and 2); II. Introduzione—adagio molto (part 3); III. Rondo—allegretto moderato (parts 4, 5, and 6.) A flat Sonata: I. Andante con variazioni (parts 1 and 2); II. Scherzo (part 3); III. Marchia funebre sulla morte d'un Eroe (parts 4 and 5); IV. Allegro (part 6.) "Das E flat Sonata: I. "Das Lebewohl"—Adagio; allegro (part 1 and 2); II. "Die Abwesenheit"—Andante espressivo (part 3); III. "Das Wiedersehen"—vivacissimamente (begun on the last half of part 3 and concluded on part 4.)

Comment or annotations on the sonatas themselves is

obviously impertinent; an abundance of material is easily available. Of the three here the first two share the greatest popularity: Op. 26 with its famous (and deservedly so) funeral march and lovely variations; the "Waldstein" with its sunny humor and resistless onward rush. Op. 81a is gradually becoming better known, however, and is one of the loveliest of them all. How characteristically Beethoven are those bold octaves at the beginning of the Allegro in the first movement! But if one were to begin to point out felicitous details, there would be no stopping!

I can recommend these records unreservedly, but I should also sound a note of caution that Beethoven piano sonatas—above all recorded works—to be truly appreciated must be known by "hand" as well as by ear. No matter how clumsily you may have to fumble through them, you must discover them for yourself before they can be artistically digested and life-giving. Music lovers who know Beethoven by his symphonies alone are hardly worth the name; the quartets and the sonatas contain too many delectable mountains to be passed by unexplored. And while it is true that the works for piano solo partake somewhat more of Beethoven's human talents than his godlike genius, they are the more readily understandable and the more revelatory of his humanity. The Beethoven of these sonatas is a very real and accessible man; I can think of no better introduction to him than through these records, plus of course the scores themselves.

Vocal

Brunswick 10241 (D10, 75c) Mighty Lak' a Rose, and From the Land of the Sky-Blue Water, sung by **Edith Mason**, with violin obbligato by **Frederic Fradkin**.

A voice of true loveliness is apparent even in these hackneyed pieces. Miss Mason deserves the opportunity to do more significant things!

Brunswick 10238 (D10, 75c) Offenbach: Fortunio's Song, and Planquette: French Regimental Marching Song, sung by **Giuseppe Danise**.

Danise sounds to rather less advantage here than in his recent releases. The accompanying orchestra is evidently rather scanty in numbers; it does its best, but the effect is hardly satisfying.

Brunswick 3848 (D10, 75c) Danny Boy, and In an Old Fashioned Town, sung by **Dan Beddoe**.

Beddoe is always a delight to hear, no matter what he chooses to sing. Danny Boy proves to be a new alias for the Londonderry Air; In an Old Fashioned Garden is very old fashioned and sentimental, but you'll find it hard not to like it! I can't imagine anyone doing it better than Beddoe does it here.

Columbia 5082-M (D12, \$1.25) Lohengrin—Chant d'amour, and Herodiade—Il est doux, il est bon, sung by **Mme. Marilliet** of the **Paris Opera**.

This disk was included in the June 30th release, but escaped review in the last issue. In filing the following disk by Thill, this one was unearthed, and so is given eventual if tardy mention. The Phonographic Echoes department of this magazine contained an announcement that the Columbia Company had signed a recording contract with the Paris Opera. Marilliet and Thill are the first artists to be represented others will follow, presumably in short order, and possibly complete operas may be expected. Mme. Marilliet enjoys excellent recording and capable accompaniments, but while her singing evokes some admiration, it excites little genuine appreciative warmth. In the Massenet air there is a suggestion of a nasal edge to her voice, and no great sincerity or feeling in the singing. Elsa's Love Song reveals her to better advantage; it is well worth hearing.

Columbia 5083-M (D12, \$1.25) La Traviata—Je suis aime de toi, and Herodiade—Air de Jean, "Adieu donc, vain objects", sung by **Georges Thill** of the **Berlin Opera**.

Thill gives more convincing promise for the success of

the Paris Opera Columbia series. Again the recording and accompaniments are splendid, and here the singing is far more pleasurable. Thill possesses a ringing tenor voice of surprising power and clarity, and his spirited performances contrast pleasantly with the less colorful, impersonal ones of Mme. Marillet. A disk of many merits and considerable appeal. The placing of these records in the non-celebrity price class deserves every enthusiast's gratitude.

Columbia 149-M (D10, 75c) Pinsuti: Bedouin Love-Song, and Adams: Nancy Lee, sung by **Fraser Gange**.

Gange's voice is represented to characteristic advantage, but the accompaniments are incongruously weak.

Columbia 150-M (D10, 75c) Twohig: Love's Magic, and Kerr: In the Heart of the Hills, sung by **Barbara Maurel**.

Again the accompaniments are feeble, seriously detracting from the merits of the singing.

Columbia 1439-D (D10, 75c) Robin Hood—Armorer's Song, and Down Deep Within the Cellar, sung by **Wilfred Glenn**.

The good old he-man songs, delightfully sung with a bass voice of tremendous resonance. Every "old-timer" will welcome a familiar friend in Tief im Keller! The recording is fine.

Victor 1333 (D10, \$1.50) La Boheme—Valse di Musetta and Varney: Valse d'oiseau, sung by **Lucrezia Bori**.

Bori is well remembered for her previous successes with waltz songs; this release is fully worthy of one's expectations. The Puccini waltz is well done, but is less suited to display the wonders of Bori's genius than the Bird Waltz, a glorious example of effortless coloratura singing, and one which every aspirant for coloratura honors might advantageously study. A disk that will give a great deal of sheer pleasure.

Victor 1334 (D10, \$1.50) Stultz: The Sweetest Story Ever Told, and Clutsam: Ma Curly-Headed Babby, sung by **Hulda Lashanska**.

The selections are hardly worth the tonal beauties Miss Lashanska showers upon them. The accompaniments here, as in the Bori disk above, deserve a word of special praise.

Novelty

Victor 21494 (D10, 75c) Bugle Calls of the U. S. Army, played by **Bernard Baker**.

As re-recording of a record of special interest to young buglers, boy scouts, and the like. The electrical recording adds inestimably to the effectiveness of the present disk, an impressive piece of realistic reproduction.

O.C.O.

Popular Vocal and Instrumental

Victor 21458 walks away with the honors of the month and marks the first appearance of Willard **Robison** under the **Victor** label. Long known for his splendid work on **Perfect** records, Robison has recently been awarded a Victor contract, making his debut with **Shilkret** and the **Victor Orchestra** in two of his own inimitable compositions, *The Devil is Afraid of Music* and *Truthful Parson Brown*. Robison is a sort of white blues singer, playing his own ingenious accompaniments, and singing in a quiet, intimate manner not unlike that of the whispering pianists, but infinitely better! These syncopated sermons he gives here are wholly delightful and conceal a wealth of genial humor and adroit technical effects under their gentle surface; I recommend them most heartily, especially to those who have eschewed jazz in the past on account of its supposedly

necessary noisiness and over-emphasis. May Robison be featured frequently in future Victor releases!

His is the only truly outstanding disk in this group, followed at a considerable distance by two other Victor artists, Irene **Beasley** and "**Mac**" (Harry **McClintock**). The former is represented by 21467, a coupling of the famous St. Louis Blues and her own Choo-Choo Train, both of which make very pleasant listening. "**Mac's**" version of the celebrated old Hallelujah I'm a Bum is sung a trifle complaisantly, but The Bum Song on the reverse is an amusing description of the great American hobo and his hardships (21343). "**Mac**" also appears in the Southern series with 21420, reciting the sad tales of two notorious bandits, Jesse James and Sam Bass. The ballads are characteristic bits of Americana, divertissements that are not altogether unworthy of the attention of serious and dignified record buyers.

For **Okeh** the unflagging Sophie **Tucker** leads with a coupling of Oh! You Have No Idea and 'Cause I feel Low-Down (41058), which as the manufacturers justly claim, is "an honest-to-goodness Low-Downer!" Constance **Mering** and Muriel **Pollock** provide the Columbia winner (1447-D), Rag Doll and High Hat played in easy-going two-piano versions, not particularly out of the ordinary, but pleasant enough as works of the type go. Charles **Hamp**, the ultra-smooth baritone follows closely with Dream House and Masquerade on 1371-D. The most promising disk of the lot, His Trouble Was Hard and Joshua Fit the Battle of Jericho (14329-D) by the **Dixie Jubilee Singers** proved rather disappointing. Both pieces are grand old songs, but the present versions are by no means the most satisfactory.

For **Brunswick** Harry **Reser** is on hand with his educated banjo to play Frosted Chocolate and When the Robert E. Lee Comes to Town (3821), and Eddie **Dunstedter** organizes Ramona (where have I heard that song before?) and Girl of My Dreams (3928.) For vocal there are Freddie **Rose** with Gee But I'm Blue and Cuddle Up a Little Closer (3947); Peggy English in Right or Wrong and Forgetting You (3949), Chestor **Gaylord** whispering I Don't Care and Happy Go Lucky Lane (3948); Eddy **Thomas** in My Little Dream Boat and If I Could Look Into Your Eyes; Frank **Munn** with Was It a Dream? and In My Bouquet of Memories (3929); Sandy **MacFarlane** wearing the kilts in I'm Eighty in the Mornin' and My Bonnie Eilen Maggie (3934); Vaughn **de Leath** singing Sorry for Me and I'm Away from the World; and Eddy **Thomas** again with I'm Tired of Making Believe and Remember Me to Mary (3931.)

The remaining **Victors** include: 21459, organ versions of familiar hymns played by Mark **Andrews**; 21465, My Hula Love and Kawaihau Waltz by the **Hilo Hawaiians** (of which the annotator asks the purely rhetorical question, "Why is it that steel guitars and marimbas make us feel—well, the way we do feel when we hear them?"); 21459, Climbin' Up the Golden Stairs by the **Dalhart-Robison Hood** trio and The Little Green Valley by Dalhart and Robison a deux; 21495, Frankly **Baur** singing Wonder and Beloved; 21463, Beloved, again, and Just Like a Melody Out of the Sky, played by Jesse **Crawford**, whose organ solos appear less frequently of late; and 21454, Just Like a Melody Out of the Sky and I Can't Do Without You, sung by the unweakening Gene **Austin**. Three remaining disks call for more particular mention: 21436, wherein Walter **O'Keefe** informs the world that Gee! I'm Marvellous in the Bath-Room, exploiting the fertile subject of vocalizing in the tub; 21477, Somebody Sweet is Sweet on Me and C-o-n-s-t-a-n-t-i-n-o-p-l-e sung and acted by the **California Humming Birds**, who still never fail to add their vocal John Hancock to their recordings; and 21466, those fabulously ancient favorites, No News or What Killed the Dog, and The Three Trees, with Frank **Crumit** filling the shoes once occupied by Nat **Wills** and Tom **McNaughton**. How dear to my heart are the songs of my childhood!

For **Columbia** Lewis **James** sings Absent and Good Night Little Girl (1437D); **Ford and Glenn** offer a two-part It's Lullaby Time (1446-D); the **Creole Crooner** makes a debut with Lil' Ol' Home and Stay Out of the South (1436-D); Art **Gillham's** whispers Nobody's Lonesome but Me and In My Sweetheart's Arms (1429-D); Lee **Morse** sings When I Lost You and Lonesome for You (1434-D); Seger **Ellis** warbles Last Night I Dreamed You Kissed Me and Was It a Dream? (1433-D); the **Goodrich Silvertown Quartet** provide Old Pals are the Best Pals as a coupling for the

Singing Sophomores' Hollywood Rose (1435-D); the **Nifty Three** sing From Midnight to Dawn and Sleepy Town (1423-D); the **American Singers** are heard in Auld Lang Syne and My Old Kentucky Home (1417-D); and the ever-popular Ukulele **Ike** and Ruth **Etting** strut their respective stuff on 1427-D and 1420-D, the former with Just Like a Melody and Anything You Say, and the latter with Beloved and Because My Baby Don't Mean Maybe Now. In the Southern and Race Series are 15265-D, Climbin' Up the Golden Stairs and Steamboat Keep Rockin' sung by **Dalheart** and (in the latter) **Robinson**; 15262-D, New Talking Blues and Old Blind Heck by Chris **Bouchillon**; 14324-D, Put it Right Here and Spider Man Blues by Bessie **Smith**; 4324-D, Skodeldum Doo and Lonely Seth Blues by Seth **Richards**; 15263-D, and 15271-D, sacred numbers by the **Bush Brothers** and Rev. **Thrasher's Gospel Singers**; 15272-D, Dusky Stevedore and I Ain't Got Nobody sung by Roy **Evans**; 15269-D, mouth harp solos with "effects" by William **McCoy**; 14328-D, Georgia Crawl and Lonesome Blues by **Williams and Anthony**; 15266-D, When the Morning Glories Grow and My Wild Irish Rose sung by **Cross and Puckett**; and finally, 14327-D, I Can't Give You Nothin' But Love (the hit from Blackbirds of 1928) coupled with My Daddy Don't Do Nothin' Bad by Martha **Copeland**.

Not all the **Okeh** releases of the month are at hand as this is written. Those which have reached the Studio include 41060, the remarkable zither record by G. **Freundorfer** issued earlier in the German lists; 8586, an addendum to Lonnie **Johnson's** famous Bedbug Blues; 8585, Chloe and Back in Your Own Back Yard, sung by Eva **Taylor**; 45228, 8579, 45221, and 45222, sacred selections by B. **Lam** and the **Green County Singers**, Elder Richard **Bryant's Sanctified Singers**, **Trenton Melody Makers**, and **Price Family Singers** respectively.

Dance Records

Leadership this month is divided (as it so often used to be) between the best of white and colored orchestras specializing in hot jazz, **Red Nichols' Five Pennies** and **Duke Ellington's Cotton Club Orchestra**. The former do their best work in many moons with The Japanese Sandman and their own Five Pennies (**Brunswick** 3855) in strangely luxuriant and sonorous versions, with Arthur **Schutt** starring at the celesta and piano. The characteristic timpani effect at the end of Five Pennies brings back pleasant memories of some of their older records of which this was a celebrated feature. **Ellington's Vocalion** disk of Doin' the Frog and Red Hot Brand is characteristic of his best work, particularly in the formed piece; the later contains several remarkable effects, notably the furious banjo solo, but is a trifle too noisy. Doin' the Frog, however, is altogether admirable, with special mention going to the arresting beginning—a not uncommon feature of Ellington's arrangements, the first few bars of which are usually worth several complete pieces by less inspired directors.

The **Coon-Sanders** band is unable to produce another Slue Foot or Hallucinations, but in Ready for the River and Oh You Have No Idea (**Victor** 21501) they provide good entertainment. **Sanders'** singing in the former piece and the brief piano solos in both are the feature, although mention should not be forgotten for the author of the words of Ready for the River. From Doctor **Cook** and his **Fourteen Doctors of Syncopation** one usually expects something good, but their current coupling of Hum and Strum and I Got Worry (**Columbia** 1430-D) while good, is not too exceptional. The vocal chorus of I Got Worry escapes this estimate; it's hard to understand, but it's more than worth the effort!

The **Columbia** list includes a number of fine dance disks, which without being actually outstanding possess many real merits. Three are decidedly out of the ordinary: 14326-D, 15268-D, and 1443-D. The first, by Clarence **Williams' Jazz Kings**, couples a noisy and eccentric I Need You with an extremely strange and dissonant Red River Blues, not very pleasant to listen to, but stimulatingly unorthodox. Joe **Foss' Hungry Sand Lappers** and their Wee Dog Waltz and Oh How She Lied boast such curiosity

arousing titles that it is with disappointment one chronicles that the playing itself is by no means comparable with one's expectations: it's rather conventional hill billy stuff with nothing to praise except the names themselves. The Waltz proves to be none other than the old Where Oh Where Has My Little Dog Gone! The third disk is by a new organization, Donald **Lindley** and his Boys billed "in high-stepping 'different' selections, for those who don't like choruses." The "different" designation is well chosen, but not the "high-stepping", for Nothin' Doin' and Slidin' Around prove to be a sort of sotto voce, quiet, and yet flowing jazz, with some nice piannying, and a real rhythmical continuity. **Lindley** has developed an idiom whose possibilities are large; the present pieces merely indicate them; his future releases are to be anticipated.

Among the more orthodox dance disks are 1428-D, one of Ted **Lewis** best, I Ain't Got Nobody (with some heart-breaking orchestra gasps) and A Good Man Is Hard to Find, both with good—if Jolsonish—choruses by Ted himself; 1424-D, the two hits of Blackbirds of 1928, I Must Have that Man and I Can't Give You Anything But Love, played by the **Knickerbockers** fairly well, but chiefly praiseworthy on account of the marvellous recording, noticeably superior to even the best of other dance records; 1444-D, the best of the three **Columbia Whiteman** releases of the month, Taint's So Honey 'Tain't So and That's My Weakness, both with good beginnings, the former vocal and the latter instrumental; and 1416-D, When The Moon Comes Peeping Through and Follin' Time played by Leo **Reisman** in rather conventional versions, but with sonority and strength. For the rest, Francis **Craig's** coupling of Dream River and All Day Long (1440-D) contains some powerful singing and over-sweet violin, obbligatos; Earl **Burnett** provides merely passable versions of Stay Out of the South and Sweet Sue (1361-D); Paul **Whiteman** plays Chiquita and Lonesome on 1448-D and Because My Baby Don't Mean Maybe and Just Like a Melody Out of the Sky on 1441-D—the former record is smooth enough, the latter rather colorless; Eddy **Thomas' Collegians** couple Rosette and So Long on 1431-D; Gerald **Marks** plays Sweet Lorraine and If I Can't Have You on 1432-D; the **Cliquot Club Eskimos** offers Too Busy and Beautiful Face Have a Heart (a strong contest for title honors) on 1445-D; and Ben Selvin couples Just a Night for Meditation and Chilly Pom Pom Pee on 1426-D.

Brunswick also (and as always) has an abundance of good dance music. Hal **Kemp** has two disks to his credit, 3937 and 3954, the former coupling vigorous versions of I Don't Care (a fine beginning) and Lovable (good choruses in both), and the latter Oh Baby and Get Under the Moon. The second disk is less effective; Oh Baby is good, and deserves a word for its brief piano solo, but it is by no means up to the reading by the **All-Stars** or **Venuti's New Yorkers**. Ben **Bernie** provides the best versions of the much-played Because My Baby Don't Mean Maybe and Just Like a Melody Out of the Sky (3953), fine resonant playing and intricate and ingenious orchestrations; Jack **Denny** offers nice sentimental versions of Mississippi Lullaby and Bells of St. Mary's (3883); the harp cadenzas are noteworthy; **Denny** also plays Hello Montreal and There's Always a Way to Remember (3884); Frank **Black** deserves warm praise for his full-voiced readings of Heartaches and Dreams and Beside a Lazy Stream, both of which have all the punch in the playing that is lacking in the titles (3892); Abe **Lyman** has some interesting piano and organ effects in his I Think of What Used to Think of Me and Rag Doll (3943); Charley **Straight** provides tuneful but not two interesting versions of Too Busy and Just a Night for Meditation (3943); **Bernie Cummins** does fairly well with Out o' Town Gal and less well in 'Cause I'm in Love (3952); Meyer **Davis** is only fair with In the Evening, but the coupling, I Can't Give You Nothin' But Love, is better (3938); Jimmie **Joy's** From Monday On and Yale Blues (3905) contain some good playing and singing; the **Varsity Four** provide sparkling versions of Rag Doll and Snow Flakes (3918); and for the rest there are the dependable veterans Vincent **Lopez** with Present Arms hits on 3936, the **Colonial Club** on 3751, 3891 and 3906, **Carter's** Orchestra in sentimental ditties on 3718, **Green's Marimba Band** with One Night of Love and There'll Never Be Another Like You (3939), Herb **Wiedoeft** in Rendezvous and Swing Along on 3811, and **Gordon's Hotel Adelphi Whisper-**

ing Orchestra with It Was the Dawn of Love and Adoree on 3951.

Victors as yet unmentioned include: George **Olsen's** perky Because My Baby coupled with a duller Just Like a Melody (21452) and new Scandals' hits, American Tune and On the Crest of a Wave (the latter is preferable) on 21500; **Whiteman** plays the Pinkard Sugar on 21464, coupled with There Ain't No Sweet Man That's Worth the Salt of My Tears, with a brief timpani passage alone deserving comment; **Aaronson's** Evening Star and Johnny **Hamp's** Japansy (21451) are not exceptional; Johnny **Johnson** and Eddie **Harkness** do well with their respective sides of 21498 (Last Night I Dreamed You Kissed Me and There's Something About a Rose); **Shilkret** provides a novelty Good Night Medley Waltz for 21450, coupled with Till We Meet Again, and he is heard also on 21497 (That's My Weakness Now and You're Wonderful) and 21463 (I Still Love You and I'd Rather Cry Over You); Charlie **Fry** plays Sorry for Me and Look What You've Done (21496), and finally comes Henry **Thies** and the Hotel Sinton Orchestra in That's My Mammy and When You're Smiling (21462).

For **Okeh** the **Dorsey Brothers** play Dixie Dawn and That's My Mammy in fair fashion on 41050; Clarence **Williams' Washboard Five** do their strange tricks with Red River Blues and Shake It Down on 8584; **Sugar Hall** spells out Constantinople on 41055, and Oscar **Harper's Texas String Band** couoke the Bouquet and Kelly waltzes on 45227. Joe **Venuti** is announced to play Just Like a Melody and Because My Baby on 41056, but the disk has not yet reached the Studio. However, I run little risk in endorsing it unheard.

RUFUS

Book Reviews

The Gramophone Library, published by **The Gramophone (Publications) Ltd.**, 58 Frith Street, London, W 1, England. **Operatic Translations**, Vols. I and II (2s. each) by **H. F. V. Little**. **The Novice Corner: An Elementary Handbook** of the Gramophone (1s.).

The three little booklets are the first of what promises to be a valuable series of handbooks for phonograph enthusiasts. They are uniform in appearance, comfortable and light to handle, and exceedingly simple and attractive in format. The material in the **Operatic Translations** has appeared from time to time in "The Gramophone" and is now issued in collected and handy form. Mr. Little has gone to great pains to get the correct text of the leading recorded operatic arias, his translations are literal (sometimes rather dismayingly so), but they serve the purpose, providing an accurate equivalent of the original, intended to give the reader the exact sense of the words, rather than to catch their poetry. Unquestionably such translations fill a considerable need, especially for those who are completely unfamiliar with the foreign languages in which the arias are usually sung. The reader must be cautioned, however, not to let the prosaicism of the literal translation blind him altogether to the poetry and verbal music of the original.

The "Novice Corner" will perhaps have a more general appeal than the translations as beginners are always on the lookout for just this sort of chatty compendium of everything and anything about phonographs and records. If they are not rabidly enthusiastic before reading, they will be after! The book consists mainly of articles and notes that have appeared in "The Gramophone" over various familiar signatures. The Chapter Headings give an idea of the ground covered: Buying and Using a Gramophone, Buying Records, Best Records, Chamber Music, Scores and Books; and two appendices on the Balmain Machine and the Problem of Record Storage. The record lists are made exclusively from British sources of course, but the general information will be relished as eagerly by American as by British readers. (No American price is quoted on these booklets, but presumably they will soon be made available by our leading importers.) F. F.

Foreign Records

The August Foreign releases from the **Okeh** Corporation failed to arrive in time to be reviewed with the others. The outstanding works in its list will of course be given due mention in the next issue.

International. The two **Brunswick** features are 57005, *Blowing Winds* and *The Wide Dnieper* played by Peter **Biljo's** excellent *Balalaika Orchestra*, and 57010, *Mariechen Waltz* and *Bummell Petrus Polka* by the **Municipal Band**. From **Victor** come the fine **Marek Weber** and **Ferdy Kaufmann** disks reviewed elsewhere in this issue under "Light Orchestral." **Weber** in addition is heard on 81207 in hits from the operetta "Wedding in Hollywood." **La Vittoria Orchestra** does its best work in months with *The Czarina Mazurka* and *Dreams of Youth Waltz* (81223); **Lawrence J. Munson** is heard in his most ambitious organ record, a twelve-inch coupling of *Schubert's Ave Maria* and a medley, *Memories of Schubert* (35923); and for novelty the **Hernandez Brothers** offer the *Berceuse* from *Jocelyn* and the *Song of India* as "musical saw" solos. For **Columbia** **J. Serebroff's Orchestra** plays the *International Railroad Express* and *Polka Frieda* (12081-F).

German. **Brunswick** releases a waltz and polka by **Seppel's Bauern-Kapelle** (73023), *Herbert's Kiss Me Again*—in German—by **Lia Karina** (53027), and *Tyrolian duet with zither accompaniment* on 53037. The leading **Columbias** are 55118-F and 55119-F, by **Mullers Banater Kapelle** and **Koskas Band** respectively. On the **Victor** list only 59000 is outstanding, but it deserves special praise. The **Berliner Lehrergesangverein** sing the *Dutch Prayer* of *Thanking, Prayer Befoe Battle*, and *Father I am Calling You: good, study choral singing, well recorded*.

Bohemian. **Columbia** 115-6-F contain vocal and instrumental folk song arrangements.

Croatian-Serbian. **Victor** 80787 couples selections by a **Tamburitza Orchestra** with vocal choruses.

Finnish. **Hannes Saari** appears as usual on the **Columbia** list (3078-F); there is also a disk of accordion and violin duets by **Turpeinen** and **Rosendahl** (3077-F). The latter appear on the **Victor** list, too (80790), and there are releases by **Matti Jurva Lamppa** and **Soarinen**, and **Th. Weissmann**. (80788-9 and 80795.)

French-Canadian. **Victor** holds the field alone with 80781-5. Special mention goes to the last, coupling *La Nationale* played by the *Band of the Garde Republicaine* and sung by **Paul Batigne**.

Greek. **Columbia** presents vocal trios and duets, solos by **Marika Papagika**, and a sketch by **Kasaras and Company**. **Victor** releases represent **Amallia Bakas**, **Agathoklis Mouskas**, and the **Costas Gadinis Trio**.

Hebrew-Jewish. **Brunswick** as usual leads, with only a solitary **Columbia** release for competition. **Irving Grossman**, **Goldstein and Gold**, **Max Wilner**, **Aaron Lebedeff**, **Maer Steinwortzel**, and **Olshanetsky's Orkester** are represented in the **Brunswick** list.

Hungarian. **Columbia** issues three disks, featuring 10-157-F, folk songs by **Thoméé Karoly**, male soprano.

Italian. There are long lists from all three companies. Special mention goes to **Columbia** 14372-F, *La Veloce* and *Brunetta* by **G. Vicari**; **Brunswick** 78003, *Symphonic Marches* by **Minichini** and his **Italian Royal Marine Band**; **Brunswick** 58094 and 58103, *Neapolitan songs* by **Gilda Mignonette**; **Brunswick** 58078, *banjo solos* by **L. S. Calby**; and **Victor** 81220, the **Belmont Choir's** best release to date, a coupling of *The Bells of San Giusto* and *Shepherd's Love*, splendidly recorded. The choir would benefit further, however, by more alert and brilliant conducting.

Lithuanian. **Columbia** offers two disks by the **Lietuviu Tautiska Orchestra** and one of the *National Hymn* by **K. J. Kriauciunas**, tenor.

Polish. Special mention goes to **Brunswick** 60050, *Nos-*

kowski's Nasi Gorale and **Prusinowski's O Matko Moja sung by the great **Adam Didur**; **Victor** 80794, songs by **Stanislaw Gruszczynski**; **Victor** 80798, *clarinet solos* by **Stanislaw Kosiba**; and **Columbia** 18267-F, *mountaineer song* by **Stefan Jarosz**.**

Russian. **Brunswick** 59031 couples *contralto solos* by **Vera Smirnova**; **Columbia** 20143-F is by the **Russian Choir "Volga"**; and **Columbia** 20144-F couples *folk songs* by **Dora Bowshover**.

Slovak. There are three releases from **Columbia** and three from **Victor**, the former featuring **Margaret Hnat**, soprano, and the latter, **Andrew Pelak**.

Spanish-Mexican. From the long lists from the three companies the following records deserve comment: **Victor** 81202, *Ramona* and *Good News* in excellent versions by **Juan Pulido**; 68749, a twelve-inch disk of *piano solos* by **Adolfo Giron**; **Columbia** 52016-F-X, *waltzes* by the **Marimba Hermanos Hurtado**; **Brunswick** 40360, *tangos* by the **Orquesta Tipica**; and **Brunswick** 40366-7, *dance music* by the **Marimba Guatemateca de Luis Betancourt**.

Syrian-Arabic. **Columbia** 18-9-X represent *instrumental numbers* by **Chawa, Rachidi, and Asabghi**.

Turkish. **Columbia** 32007-8-F contain *folksongs* by **Haim Effendi**.

Ukrainian. Special mention goes to **Brunswick** 59057, a coupling of *Ukrainian dances* by the **Brunswick Ukrainiska Orchestra**; and to **Columbia** 27137-F, *folksongs* by the **Chor Im Lysenka Z Jersey City, N. J.**

West Indian. No records of these have been received, but the **Victor** Company announces the release of a special list.

S.F.

Has your Phonograph Society resumed meetings for the season?

Please send us news of your plans and programs.

Prospective societies and interested individuals are invited to write in for information. The Phonograph Publishing Company, Inc., 47 Hampstead Road, Jamaica Plain, Boston, Mass.

IN THE NEXT ISSUE:

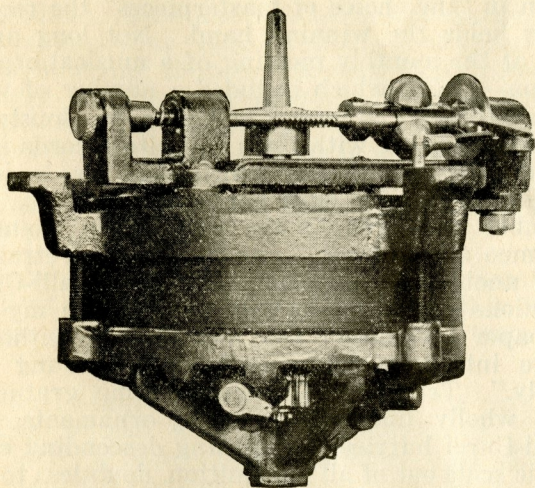
THE CLEVELAND SYMPHONY ORCHESTRA (with full page photograph), and a review of its **Brunswick** recording of **Rachmaninoff's Second Symphony**. Conclusion of **HINTS ON SCORE READING**. Continuation of **RECORDING CONDUCTORS**.

In an Early Issue: Other articles by **Rev. Herbert B. Satcher** and **Harold C. Brainerd**.

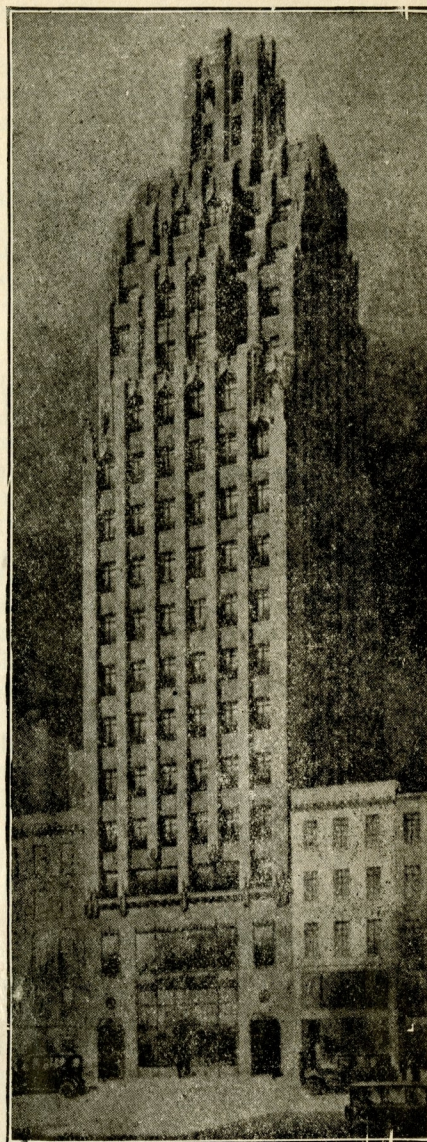
New Sonora Products

Soon to be on the market

Below is pictured the new Sonora "One to One" electric motor, a featured Sonora product.



(RIGHT) *The new Sonora Building at 50 West 57th Street, New York City. All floors above the tenth will be devoted to the Sonora Offices, Laboratory, Salesrooms, etc.*



Records or Radio

By JAMES HADLEY

At one time, and not so long ago, it seemed as if the newly discovered Radio threatened to push aside all else in the line of appliances which reproduced sound by mechanical means. In this attempted monopoly to be regarded in any way as a permanent condition, and, if so, can it be seriously considered as an improvement over its rival—the talking machine? Let us view the matter fairly and without prejudice. This may be best done by a series of comparisons. The true record-lover is such because he demands, and delights in, the masterpieces of music, sung by the world's greatest artists, and interpreted by internationally famed players, orchestras, chamber-music organizations and bands from our own and other countries. He has

it in his power to secure these treasures, to hear them when he desires, and, what is equally important to hear them over and over, for purposes of study and comparison. This principle—repetition with attention—is one of the great aids to musical education and appreciation. The non-professional music-lover is attracted by a certain melody. With repeated hearings his interest extends to the accompaniment—the orchestra's share in the proceedings. This great step is made possible by his possession of a record, which permits repeated hearings with the resulting intimate appreciation of the more subtle beauties of the composition which are almost never evident at the first hearing, except to the ear of a trained musician. This study would be impossible upon

the radio. Not once in a thousand times is a composition played or sung—and what is perhaps equally important—accompanied, with anything approaching the care and perfection of detail which is devoted to the production of the finest records.

It is often urged that the radio is in its youth. Granted! Also, let it be understood that any art of such obvious immaturity demands or deserves no very serious consideration from an aesthetic standpoint. It is possible—at certain hours and at unfortunately brief periods—to hear radio broadcastings that most closely merit critical notice and enjoyment. But it is seldom that they “make the grade.” Oftener we are offended, even in these special “hours,” by garbled and unskilled “cuts” in the compositions—excisions made without rhyme and reason. Symphonies, tone-poems, and the lighter classics are almost invariably broadcasted by pitifully small orchestras in which the piano appears to be the most important instrument. Not long ago I sat at dinner in the house of a friend and listened to a radio performance of the “Malaguena”—a ballet-air from Moszkowski’s opera “Boabdil.” The number is not of excessive length, but, without rhyme or reason, twenty measures were cut from the finale, absolutely ruining the effect of the piece. The “Scheherazade” Suite of Rimsky-Korsakoff appears to be a favorite number on the radio. Has anyone ever heard an even ordinarily passable performance of this suite on the radio? It is usually shortened beyond recognition. I have never heard the third movement, the “Young Prince and the Young Princess,” given without cutting the beautiful middle section out bodily. Beter far never to attempt it at all. Let the radio stick to jazz and noise—in these lines it is supreme.

Some of the Strauss waltzes fare better, though many times the piano part suggests nothing so much as the “music” in a cheap movie-house. It is almost invariably played too loud, and is disfigured by original and would-be decorative arabesques by the pianist, to fill in any possible pauses in the melody. I listened to such a perversion of the beautiful “Sounds from the Vienna Woods” (from one of the best orchestras that play for the radio) and it was sad beyond description. When I reached home I restored my equanimity and my faith in humanity by opening my “Sonora” and playing the very sympathetic interpretation of the Johann Strauss masterpiece recorded under the direction of Erich Kleiber and a symphony orchestra. The waltz is a long one, and is given complete on two 12-inch records. The introduction is a perfect gem, amounting practically to a miniature overture in itself, and contains the famous zither solo which Johann Strauss insisted upon.

If we wish to become acquainted with the best music, whether symphony, tone-poem, opera, operetta or dance, let us hear it done in the best way.

As regards the matter of opera-arias and the

higher forms of the ballad, and the so-called “art-song,” how often is it possible to hear over the radio voices of the first—or even the second—rank?

I did not think that the world contained so many nasal tenors, or shrieking sopranos nearly all of which seem to be afflicted with an incurable vibrato.

The owner of carefully selected records need never face this very grave problem . . . the world’s greatest singers are there to pour out the treasures of their art wherever he so wishes it. Even in “the choice of masterpieces” the record-lover holds the winning hand. Not long ago I was at the monthly meeting of a musical organization—a club which included a number of vocal instructors. The guests had been previously requested to bring with them favorite records illustrating French music, which was the topic of discussion for this particular evening. One member had brought the waltz from Gounod’s “Romeo and Juliette,” sung by Mme. Tetrassini . . . another, the same waltz by Mme. Galli-Curci. Opinions varied as to their merit. On my slip of paper I voted:—“I do not care for either of these interpretations . . . neither is sung correctly.” Tetrassini introduces some gratuitous and wholly uncalled-for vocal ornaments, and Galli-Curci hurries the opening descending chromatic scale out of all recognition, doubtless to disguise her faulty intonation. Fortunately I had brought the very beautiful record of the “Romeo et Juliette” waltz sung by Madame Emma Eames (Victor record 88011). Mme. Eames was the ideal Juliette, and has never been even distantly approached as the lovely daughter of the Capulets. Gounod himself, said that she absolutely realized his dream, and he himself coached her in the role. It needs hardly to be said that Madame Eames’ interpretation was authentic: that it was, as well, musically perfect and flawless was proved when our hostess brought out the score of the opera, and followed the air note by note on the printed page. “It’s wonderful,” she exclaimed, as the final lovely note died away into silence. “Eames is an enchantress—, I must certainly order some of these records for use in my teaching. It will be invaluable!”

Could anything of this sort be possible on the radio?

As for dance numbers—in point of general vulgarity, savage noise and genuine musical reverence, the radio is, as I said before, supreme. Every music-lover must protest against the use—or nuisance—of the classics as material for the fox-trot and Charleston. One of the younger jazz-band leaders explained his attitude as follows:—

“Why, we are keeping the old stuff alive . . . they ought to thank us!”

The truth of the matter is that they have no musical ideas of their own . . . a most humiliating state of things, is it not to be wondered at

that they seek to evade a "show-down." A few real geniuses of jazz—George Gershwin, a genius and a wholly exceptional instance: Irving Berlin whose "Alexander's Ragtime Band" is the most notable example of intoxicating rhythm that American music can show, and Zez Confrey with his absolutely inimitable "Kitten on the Keys" (if it is not recognized as a classic, it ought to be), are of course in a class by themselves and are not, alas, often to be enjoyed upon the radio.

Even at that, no radio broadcasting of the amazing "Rhapsody in Blue" ever approached the Paul Whiteman and his band—with the composer at the piano, aided and abetted miraculously by the saxophone-king, Ross Gorman,—has recorded for that stunning 12-inch, blue-seal, Victor record.

George Gershwin, a genuine musician, may slyly slip in a paraphrase, and a parody, of some recognized masterpiece, and do it without offence—George has always been blessed with imagination, originality and good taste—but it does not do for lesser mortals.

This wholesale desecration of the classics never yet "kept the old stuff alive," nor has it in any instance ever done else than debase the taste of those who listened to it.

As an instance of this, let me cite the case of a young woman who was familiar with "fox-trots" and "shimmys" whose themes were stolen from standard classical and symphonic works. As the orchestra began the "Scheherazade" suite, the young woman assumed an expectant expression, that, however, soon faded. The first movement passed without comment. "The Tale of the 'Kalendar Prince'" was evidently related to an indifferent listener: it was apparent that she was frightfully bored. As the orchestra completed the "Young Prince and the Young Princess," she was plainly at the end of her patience. "Of course I know all those tunes," she drawled, patting away a yawn, "but the dumb way this orchestra plays them makes it sound just dead; no pep or anything . . . as far as I can make out there isn't one saxophone that knows its business in the whole layout."

This is but one instance out of many thousands.

Music of a common type is found on records as well, but it is possible to evade it at times: in the radio, it seems to form a major part of the programmes.

People become accustomed to hearing the harmonic and rhythmic devices of the savage tribes employed to deface and desecrate the classics, and anything less violent fails to register. They resemble those persons who have long lived in East India, and whose palates have become accustomed to such highly seasoned fare and only the queerest and strongest condiments are able to make any sort of impression.

Then, again, everyone has noticed the way in which people returning to their homes immediately turn on the radio, and then go about their business, not even pretending to listen to it. They

are so used to the din and jar that, in most cases, they can hardly tell you, off-hand, whether the radio is tuned on or off. This point alone is a menace, inasmuch as it is rapidly producing the worst mannered audiences to be found in any country on earth. If anyone doubts this, let him recall the conduct of the greater part of the audiences at the theatre, movie or concert. They have been gradually becoming used to shouting their conversation, in order to be heard above the loud speaker, and this view is unfortunately carried into public places. It must be repeated that the radio is doing more than any other single agency to spoil all music appreciation. When the radio is turned on in the house it is coming to be regarded as a mere accompaniment and background for conversation, and it becomes quite a contest to see which one can shout loudest to drown out the "music." The American speaking voice—never of the best—is in danger of receiving its final blow from this great popular nuisance.

The possessor of a good record library—or even a few that are well chosen—exhibits an attitude that is exactly the opposite of the radio fan. It is possible for him to choose what he will listen to, without being hampered by the possibility that it may be considered too "high-brow" for every Tom, Dick and Harry.

The various makes of records both here and in Europe enable him to listen to the greatest artists. Nearly every singer of note now before the public, whether in New York, London, Paris, Berlin or Vienna, has made records that are immediately available in our larger cities, or to be had by special importings from Europe.

One of the most famous of record manufacturers has issued a special catalogue of records that have from time to time been withdrawn from their regular list, but for which there is a steady demand. It is possible to secure many superb recordings which will be specially pressed, on order. Certain of these "white seal" records are of great beauty and will be important additions to any library.

Lately it has become possible to secure a wonderful selection of the finest records from the great European companies, here in New York, without the usual delay of specially importing them.

In these days of surprises, it is impossible to predict what may be done by science to improve the radio . . . some day even the horrible "static" may be harnessed and subdued.

But at present, for pure beauty, and legitimate artistic interest and importance, first place must be awarded to the records which so miraculously preserve and reproduce for us the well-night divine gifts of the living being.

Those who value the really beautiful things of life will heartily welcome this re-awakening of interest in the best records, whether vocal or instrumental. On all sides the indications may be seen.

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